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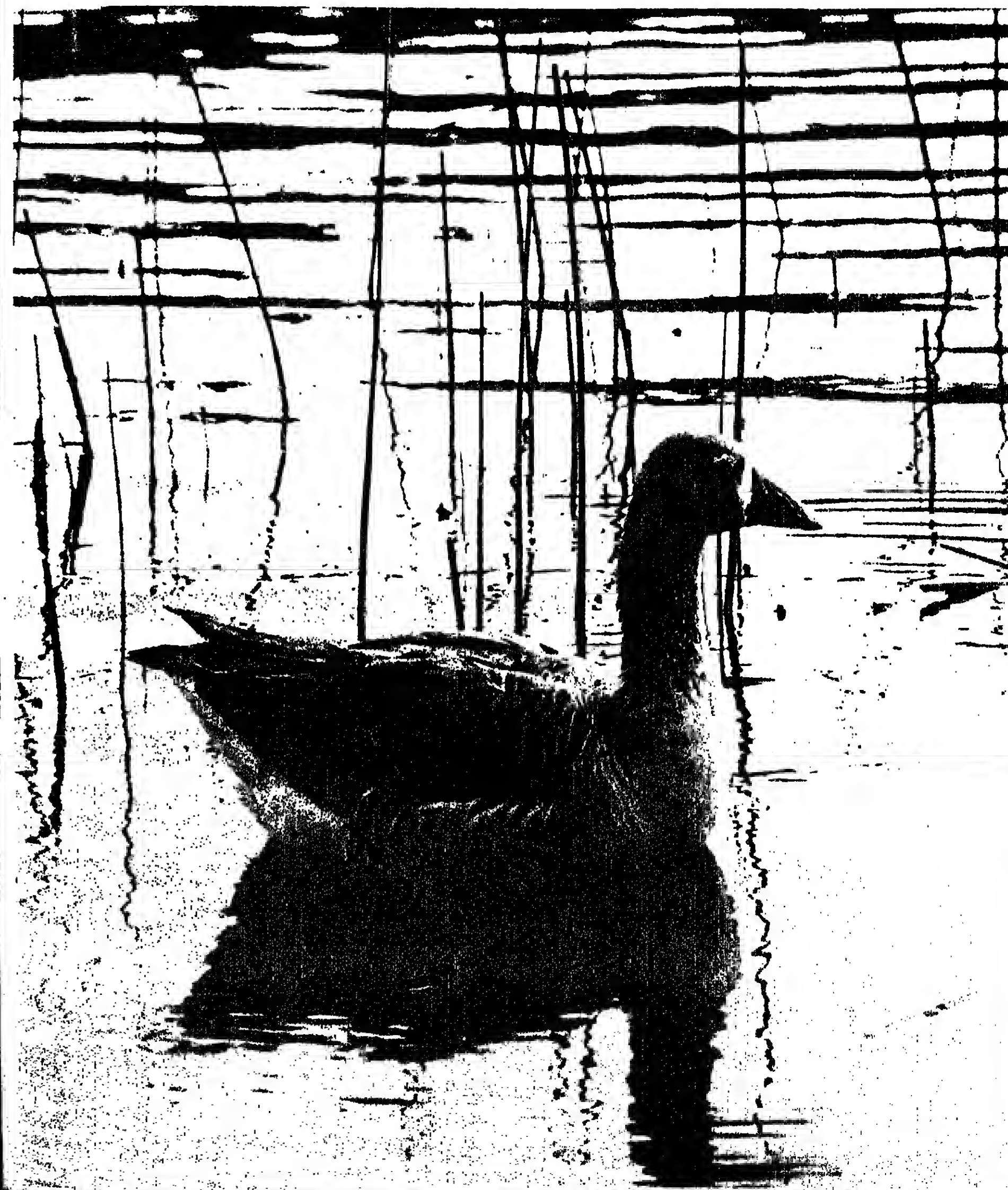


Head Office: 24-32 Yehuda Halevi Street, Tel Aviv. Tel: (03) 632111  
**בנק לאומי bank leumi**

THE JERUSALEM  
**POST**  
MAGAZINE

Haganat Hateva turns 30

Friday, April 8, 1983



הגנת הטהרה

# A SPRINGFUL OF REDUCTIONS

Sale until April 29, 1983

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IS-19-35 IS **17.40**  
"Tzelatit" Cheese, 1 kg.  
IS-100-20 IS **90.20**  
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IS-60-40 IS **44.35**

## תניו

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IS-60- IS **129.-**  
Young Hake  
IS-100- IS **152.-** per kg.



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IS-01-80 IS **61.60**  
Tepugen "Tepud French Fries" 800 g.m.  
IS-94-90 IS **75.50**  
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IS-120- IS **112.-**  
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Best Fruits and vegetable at best prices

## תניו

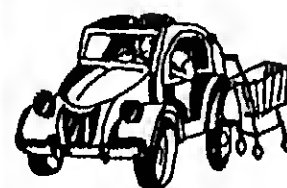
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תניו תנובה

# Egged Continues On: Changes and Improvements on Egged Routes, to Make Things Easier for You.

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## NORTHERN REGION

New night service; Heife-Eilat-Heife  
For convenience of public see separate paragraph.

## KATZRIN

— New Route, no. 843 from Ketzrin to Tel Aviv, leaves Wednesday only at 5 a.m. from Ketzrin, and at 4 p.m. from Tel Aviv.  
Route: Ketzrin, Ein Gev, Zemah, Ein Harod, Gush Omer, Megiddo junction, Hadera bypass road and coastal road to Tel Aviv central bus station and return.

## TIBERIAS

Changes on routes between shikun quarters Gimmel and Dalet to town. Details of changes and new timetables to be published on special information sheets.

## CENTRAL REGION

Additional trip Bat Yam-Holon-Ramla  
For convenience of the public, Route 404 from Bat Yam and Holon to Jerusalem, will add a trip at 7.05 a.m. from Bat Yam to Ramla only.

## HERZLIYA

Several times daily, Route 526 from Herzliya to Tel Aviv and return will pass through Packer quarter in Ramat Hasharon. Detailed timetable at information bureaux.

## CUT AND SAVE

Timetable for Route 404, Bat Yam-Jerusalem  
Leave Bat Yam, Sunday-Thursday: 6.10, 7.05 (to Ramla), 7.10, 8.10, 9.10, 10.10 a.m., 12.10, 2.10, 5.10 p.m.  
Friday: 6.10, 7.15 (up to Ramla), 7.10, 8.10, 9.10, 10.10 a.m., 12.20, 2.20 p.m.  
Leave Jerusalem, Sunday-Thursday: 6.30, 8, 10 a.m., 12 noon, 2, 3, 4, 7 p.m.  
Friday: 6.40, 8, 10 a.m., 12.20, 1.45, 3 p.m.

## SOUTHERN REGION

— New Night Service on Haifa-Eilat-Haifa Route  
For public convenience, see separate paragraph.

## New Night Service, Haifa-Eilat-Haifa Route

For convenience of the public, there will be a nightly bus on Route 991. The bus will leave at 11 p.m. from the Haifa central bus station via Neve David, Givat Olga patrol station, Netanya interchange, Herzliya Gimmel and Tel Aviv central bus station for Eilat.  
Bus will leave Eilat at 12.30 a.m. via Tel Aviv and coastal road to Haifa.

Please Note! To ensure place on bus, ticket should be purchased in advance at all Egged ticket counters.

— Reminder Concerning Route 100, Tel Aviv-Cairo-Tel Aviv  
Route 100 from Tel Aviv to Cairo and return has new, airconditioned buses with attached conveniences. One-way ticket: \$17. Round trip: \$32.

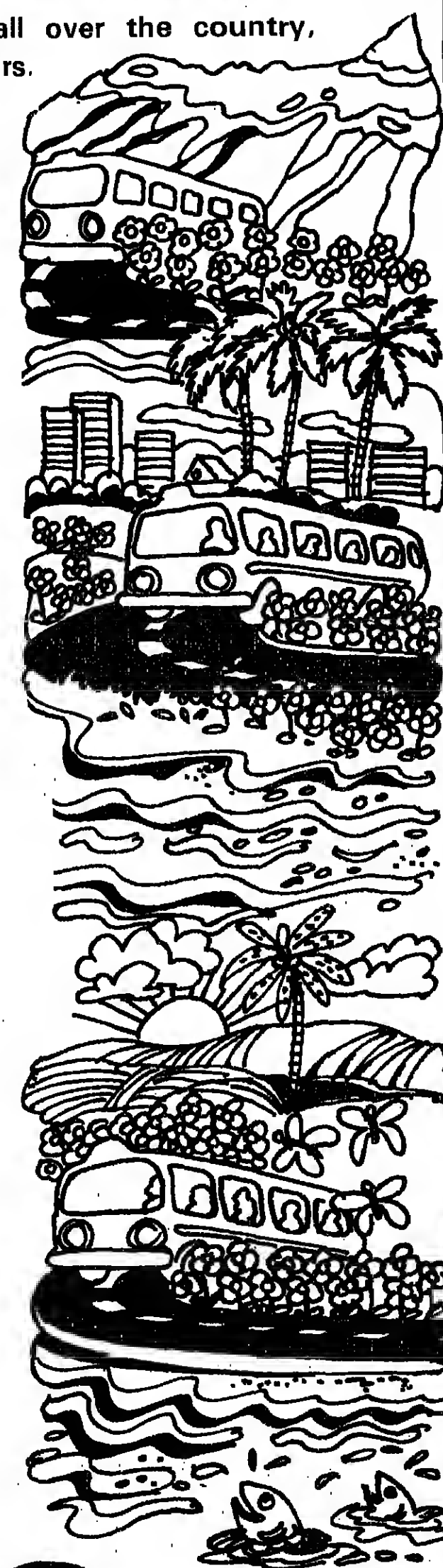
Tickets should be purchased in advance at:  
Tel Aviv — central bus station, room 9.  
Haifa — Egged Tour office at central bus station.  
Jerusalem — central bus station, 2nd floor.

## INFORMATION BUREAUX

We wish to remind the travelling public of telephone numbers at Information Bureaux:  
Tel Aviv — 03-432777, 432458, 432414; Jerusalem — 02-528231/2, 523456; Haifa — 04-535275/6.  
For additional information and detailed timetables, contact information bureaux at all Egged Station information bureaux and information centres.

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התנועה החדשה







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**Nuova Ritmo**

## The New Age RITMO

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Super" open and close at the touch of a button, the steering wheel is adjustable, and the doors lock electrically — just a few of the improvements with which this car

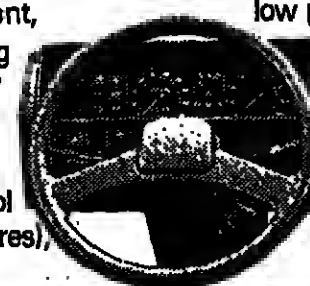


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THE ORGANIZERS of last week's Arab Land Day officially designated it as a protest against the recently-constituted Misgav District Council in Galilee.

Situated in the central Lower Galilee, east of the Hula-Acre bay and west of Lake Kinneret, above the Beit Netifa plain, the borders of the area controlled by the new council look rather like a rectangle planned by a committee, which — as it happens — it is. By the time it was put on the map, twisting and turning to avoid encroaching on existing Arab village boundaries and accommodating existing jurisdictional facts, it resembled an amoeba much more than a rectangle. Trying to be all things to all men, it falls short of success.

Arab village leaders, at least some of them, officially protest that Misgav has put up a boundary to their own future development, rather than assuring municipal services to the new Jewish settlements, which is its purpose. Some Jews inside the Misgav borders suggest it would have been better to draw its boundaries in straight lines, "and then negotiate changes with the interested Arab villages."

The judicial basis of a district council is a 1941 British Mandatory government law. It is defined as "a local authority in charge of supplying municipal services in a region that includes settlements which are not organized in a municipal framework of a local council or municipality." It is authorized to ensure order, proper government and security; to set up and operate services, enterprises and public institutions and to be concerned with development and social, economic, cultural and educational advancement.

MISGAV COVERS 180,000 dunams of hilly, mostly rocky, land of very little agricultural value and including a number of forests and national parks. Within its borders there are 21 Jewish settlements, all but one of them new ones, with a total current population of 2,000, many of them children. Plans are eventually to increase the population 10- to 20-fold.

In addition, three other Jewish settlements outside its borders are also looked after by Misgav, at their own request. These are Kibbutz Lavon, lying within the jurisdictional area of the Dir el-Asad local council; Mitzpeh Aviv, a "look-out" settlement inside the Temra village zone; and Kibbutz Moran, inside the Merom Hagalit district council area. These settlements preferred to go with Misgav, because they too are new places with the specific problems and needs of new settlements "which the older established places cannot appreciate," according to a spokesman.

There are also two Arab settlements within the Misgav boundaries, Kaukab (2,000 inhabitants) and the Beduin centre of Zalmon, with a population of 2,500, so situated that even the most dextrous cartographer was unable to exclude them. Benny Shalit, secretary of the Misgav council, says the two villages are inside Misgav *de facto* rather than *de jure* and can choose to be in or out as they wish. "We'll agree to either choice, or any other idea they might have."

The situation is complicated by the fact that neither settlement has a duly-constituted local council to act as a legal authority and, due to clan differences, appears unable to constitute one. They may simply remain as they are by default.

## High place in Galilee

The Misgav District Council, created to provide new Jewish settlements with municipal services, is seen by Galilee Arabs as an attempt to limit their own development. YA'ACOV FRIEDLER reports.



THE 21 JEWISH settlements include kibbutzim, communal (*shitufi*) villages with a common purse; "community settlements" — a euphemism for the look-out *mitzpeh* — which are in fact dormitory settlements, whose members work elsewhere; and one regular moshav, Yuvalim.

All but one of them, Yodfat, (which was set up in 1960 as a J.N.F. forest station and became a farming village a decade later) have been established during the past five years with the express purpose of developing Galilee by populating its large empty spaces with Jewish settlers. Most still have temporary housing; some are still in temporary locations; a few are only now starting to build permanent homes. Due to the lack of arable land, most of the settlements are based on light industry, particularly of the high-technology, non-polluting kind.

In view of the controversy it created in the region, why was Misgav (Hebrew for a high place, fortress or protection) necessary?

The new settlements, with from 15 to 40 families each, were obviously too small to have local councils of their own to provide their services and were therefore placed under the jurisdiction of existing veteran district councils Na'aman and Ga'aton. "We found soon that our problems are different from those of long-established settlements and felt that organizing into a district council of our own would help us," Shalit said.

They appealed to the Jewish Agency's Settlement Department, which deals with new settlements. The department ordered a survey of the situation from Itut, a private Haifa company. The exhaustive study was carried out by a team headed by Dr. Baruch Kipnis of Haifa University. It delved into the geographical and demographic aspects, examined the problems of access roads and consulted the settlers themselves.

On April 30 of last year the team

presented its recommendation to the Misgav District Council as the most appropriate of various alternatives examined. The recommendation was accepted and, in a remarkably short time, the Interior Ministry officially constituted the new council on October 7, by publishing the regulate order in *Reshumot*, the official gazette.

THE ARABS immediately objected. "But they knew that they had no legal case," Shalit notes. "We know that they examined the issue very carefully, and had they had a leg to stand on, I have no doubt they'd have petitioned the High Court." No official objection was actually raised. But the new council heads are the first to concede that the Arabs have some legitimate grievances. "Some are real, some imagined, and some motivated solely by politics," is Shalit's view.

In several places some homes legally built outside the village jurisdictional areas were included inside the Misgav boundaries, which were drawn on maps that apparently did not show these homes. This occurred at Arabe, Sakhrin and Dir el-Asad, and involved several dozen homes, whose owners, Shalit points out, don't seem to be paying the village rates, "but that's not our business." In a few other places private land was traversed by the new boundaries.

"We have no intention of keeping either the houses or the land within Misgav and we shall adjust the boundaries accordingly," Shalit stresses. The boundaries were drawn as fast as possible to get the council on its feet. "The policy was to get it done and make amendments later if necessary," Shalit explains.

THE IMAGINED injustices of Misgav include the Arabs' fears that private land would be expropriated, virtually automatically; once they were included within the Misgav

boundaries. This is quite unfounded, claims Arif Raz, chairman of the council, adding, "The status of all lands and buildings remain absolutely unchanged." In fact, no land, either Jewish or Arab, has been expropriated in Galilee since 1976. But the Arab farmers are very sensitive about land.

According to the maps, their claim that 50 per cent of the new council area consists of farming land is a vast overestimation. Ten per cent seems a much more valid evaluation. On the other hand, there are many natural pastures in the area, "but as long as the farmers have the necessary permits from the Pastures Authority no one will stop them grazing their herds. The council does not change their status," emphasize Shalit and Raz. But the Arabs point to a piece of land that has been fenced off and denied to their flocks. It turns out that a military industry factory was built on the site "and in no country in the world will a military factory permit uncontrolled access."

Arab villagers do have another legitimate grievance: their inability to expand, which, however, has nothing to do with the constitution of the Misgav council. Many of the villages do not have an outline plan and preparing these is a laborious job. The Interior Ministry should certainly assist them to assemble these plans and allow the villages to spread out and not burst at the seams.

REGARDLESS of the legitimacy of these grievances, Arab politicians have had a field day attacking the Misgav council as a most convenient whipping post for nationalist causes. It is, after all, not very difficult to play on farmers' inherent objections to any kind of change.

But is there anything in all this for the Arab villagers? "We think there is," states Shalit. "We are bringing development with us. A network of roads is being built to connect the settlements; we are pressing for improved telecommunications" (so far with little success: most of last week the council's own phone was out of order and I went to interview them on a hit or miss basis). "We are setting up industries with some job opportunities for Arabs and building jobs are being provided on the big construction programmes."

Shalit, 36, a native of Rishon Le-Zion, where he was a bank manager, moved to Rakefet, a communal village in the Misgav area, over a year ago, as a gardener. The village has a jewelry and electronics plant and a little farming. When Arif Raz was installed as council head, he "took me with him," says Shalit. For their first half-year of operations, (October to March) the council was granted a fairly generous budget of IS32 million.

THE OFFICES ARE temporarily established in the primary school of the council complex. The school has 300 pupils up to sixth grade, and is the first completed building in the complex. The pupils are bused to the school from all Misgav settlements. The building is already being extended and two additional structures are to be completed within two months — the council building and another to house a Kupat Holim-slek fund clinic for the region. The Ministries of Interior and Housing, Kupat Holim and loans from the Mifal Hapayis lottery are financing construction.

A tight staff of 12, all residents of Misgav settlements, run financial affairs, education, culture and sports activities, as well as the services

Misgav already provides, such as garbage collection and busing. The council also has a well-organized engineering department and has computerized most of its administrative work to save manpower and avoid bureaucratization. A sewage scheme is being planned to incorporate the neighbouring Arab villages and a joint garbage disposal plan is also under discussion.

Evening classes are run in the complex, with Arabic taught by an Arab teacher from neighbouring Tamra village being one of the more popular subjects. The Misgav regional dentist, who receives patients in the complex twice a week and works on a salary basis, is also an Arab, from Rama village.

ARIK RAZ, 34, a tall, lean, businesslike man, is a native of Pardess Hanna. A Technion graduate in aeronautical engineering, he worked in research and moved to Ya'ad village, one of the Misgav settlements, in 1978, continuing to work at the Technion.

"Once we got settled and started to look round we realized that we were very poor in regional development — schools, phones, roads," he recalls. "We applied to the Jewish Agency's Settlement Department which welcomed our 'waking up' to realities, and told us to provide a man to run things. That's the way I eventually got to be chairman of the Misgav council." While he is currently kept very busy on the job he eventually intends to return to engineering.

Raz accepts the fact that his Arab neighbours have some legitimate grievances as a result of the setting up of the Misgav council in an area that was previously an administrative void, one in which *hakex faira* was the real authority. But just as they have had to acquiesce in the Jewish settlement movement in the Galilee during the past few years, "they must understand that the laws of Israel apply in this area too. Once they do, they'll get out of Misgav's back," he feels.

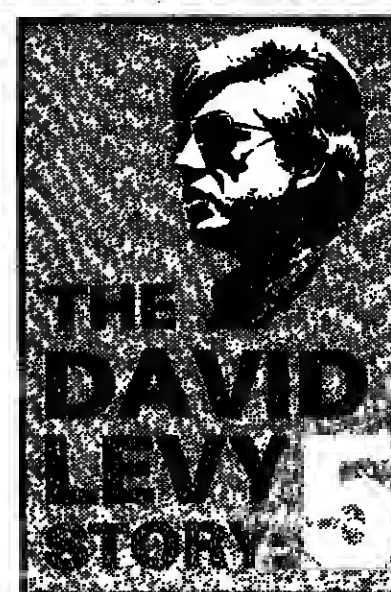
Raz goes on to stress that "we're not taking anybody's land or property, we are not changing any legal status, we are not expropriating lands and we are not encroaching on anybody's legal rights. But the days when village borders were drawn by the Ottoman authorities, by the distance the voice of the strongest-throated village would carry, are over, and we never come back."

"IF OUR ARAB neighbours want to live with us, fine, if they don't they'll have a problem," Raz says. "I can firmly state that on our side most of us are willing to make a great effort towards coexistence and I know from experience that there are many like us on the Arab side too. 'The Misgav council will make no problem about making over land needed by the Arab villages for expansion and development.'"

While many of the letters Raz has received from Arab villagers concern genuine problems, some concern outlandish demands, such as transferring lands not adjoining the villages to their jurisdiction. "These villages to their jurisdiction. These are some facts of life we have to live with," says Raz. "I know that I would not do very well by going to live in Sakhrin and I won't try. I also accept a military factory's transferring off its property and not allowing it to be overrun by sheep or goats. I expect our Arab neighbours to do the same in the real world too. It's not all plain sailing, I know," he concludes. "But neither would it be if, instead of Arabs, we had Jewish villages all round us."

## A mind of his own

During the war in Lebanon David Levy was recognized as a politician who thinks for himself, writes ARYE AVNERI in the final extract from his biography of the deputy prime minister.



DURING THE LAST weeks before Operation Peace for Galilee it seemed that the coalition was on the brink of collapse. The leader of the opposition, Shimon Peres, was doing everything he could to bring down the government and set up an alternative government with himself at its head.

Peres's principal objective was to save what was left of his own career. It did not seem likely, under the circumstances, that he would again be elected as head of the Labour Party and therefore it seemed best to make his play while he had the chance. The time seemed opportune because the Likud government held a majority of only one mandate.

It seemed, for a time, that Peres would succeed. In meetings with Knesset members Amnon Linn and Yitzhak Peretz, he succeeded in convincing them to desert the Likud and join forces with the Labour Party. This would have placed the coalition in the position of a minority government, holding only 59 of the 120 mandates in the Knesset.

Prime Minister Menachem Begin was well aware of the dangers inherent in the situation, and could he have managed to get a majority vote to dissolve the government and hold re-elections, he would have been only too happy to place the matter before the voting public. However, due to the fact that the two religious parties, the NRP and Agudat Yisrael, both disagreed, he was unable to do so.

The objections of the religious coalition members were based on one simple fact: their own surveys showed that if elections were held at that time, the NRP would stand to lose close to half of its mandates.

The problem boiled down to the question of how to weather this dangerous period, avoiding the possibility of an alternative Labour government being formed, should the government fall by a chance vote and the president call on Peres to form a new administration. It was here that David Levy showed his ability to develop personal contacts and, through them, to strengthen the weakest links in the coalition.

LEVY KNEW the secret — which is really no secret at all — that political acts have a basis in personal relationships. He knew that behind the grand concepts of coalition, opposition and party are, simply, people; and that one must seek the way to their hearts.

The ability to develop warm personal relationships is one of the basic factors in Levy's personality, and this ability became one of his main political assets, and one of the greatest assets of the Likud itself.



David Levy converses amicably with rival Yehoram Meshel. (Below) Levy greets one of his sons in Lebanon.



While Peres based his tactics on arithmetic and expediency, Levy made daring personal contacts with two key political figures, Minister of Education Zevulun Hammer and the chairman of the coalition, MK Avraham Shapira of Agudat Yisrael. These contacts were certain to put a spoke in Peres's wheel when the critical moment, which appeared imminent, arrived.

Had he been able to bring down the government with a no-confidence motion, he would have suddenly found that the NRP and Agudat Yisrael were unwilling to help him form a coalition.

When the news broke that Linn and Peretz were leaving the coalition, Levy saw there was no choice but to opt for early elections. Had it not been for the outbreak of war, he would probably have navigated the coalition ship through this experience. Although it would

not have been easy to obtain a majority vote for new elections, it was clear that the relationships he had cultivated with both the religious parties would ensure the failure of Peres' plans.

But the transitional period was short. Only two weeks after the defection of Linn and Peretz, the Tefen faction joined the coalition, bringing with it two new members; shortly after, the Tehiya faction — with an additional three mandates — also joined forces with the Likud. This meant that, instead of the 61 mandates the coalition held before Linn and Peretz left, it now had 64.

IT WAS ONLY during the war in Lebanon that the press suddenly discovered what many public figures already knew: that David Levy was a person of status, ability and authority, with considerable influence on the basic structures of

national life. Those of sharper perception had seen the influence he was exerting on foreign affairs and national defence even before the start of the war.

Begin had also indicated the confidence he had in his deputy during the visit of French President François Mitterrand, when he sent Levy to appear in his place at a press conference that was being broadcast live to France.

Operation Peace for Galilee was not born overnight. From the time of the American-negotiated ceasefire with the PLO in 1981, it had been clear that Israel could not, in the long run, agree to allow its northern settlements to be held hostage by the terrorists. The government met a number of times to consider options suggested by the military for the removal of the threat. Levy's declared position was that there was no alternative to the

option of taking action to destroy the threat at its roots. But even then he warned that political considerations must be taken into account along with the obvious military ones, lest the government find itself simply a branch of the military command.

On the basis of these convictions Levy had a number of conflicts with Defence Minister Ariel Sharon and with Begin himself, both before the war and, more important, during the war itself.

But whenever he visited the troops at the front as a representative of the government, he was surrounded by soldiers who embraced him and clasped his hand. The warmth they felt towards him was very real.

LEVY'S LOYALTY to the prime minister often put him in a dilemma. More than once he found himself in opposition to the policies of Ariel Sharon which were supported by Begin.

In an interview, Levy said: "It is no secret that I have a great deal of respect for Primo Minister Begin — as a statesman, as head of the party and as one of the greatest men I have ever known. I trust his judgement, but I haven't stopped thinking for myself. This process is essential, for that's what I'm supposed to be doing as an elected representative and as a member of the government."

In all his government positions, whether dealing with public or military issues, Levy has operated according to a set of basic principles:

- To prevent the loss of human life, and especially the lives of Israel's soldiers.
- To try to prevent the isolation of Israel and, whenever possible, to act in agreement with the United States.
- To avoid no-exit situations.

In retrospect, it seems that Levy has only partially succeeded in achieving these goals. A number of decisions taken by the government and a series of steps to which the government agreed (in the words of Begin, "sometimes before the fact and, sometimes after") did bring about the erosion of Israel's international position.

Israel's isolation became a fact, the country entered into one of the most difficult periods in its history and Israel's relations with the U.S. reached an all-time low.

As far as the third principle is concerned, only time will tell. □

From David Levy, by Arye Avneri. By arrangement with the author and Reimann Publishers Tel Aviv. Translated for The Jerusalem Post by Dvora Ben Shaul.



THERE IS probably no river in the world as insignificant in size as the Jordan, that commands as much interest and attention.

And yet, sitting on a hillside of the Jordan Park, with the river meandering below and the sun sinking into the hills of Gullilee behind it, I had to admit that the river itself was pretty impressive. Much of this feeling was due to the Society for the Protection of Nature in Israel, whose annual conference took place in the scenic park last week.

The conference marked the 30th anniversary of the founding of the SPNI by a group of scientists and educators, impelled by the draining of the Huleh swamps. It was a time of intensive development and in the enthusiasm of pioneering, little official thought was given to the conservation of nature.

As a result of the efforts of the small group of founders, an area was set aside as the Huleh Nature Reserve. By the early 1960s, the SPNI had grown into a mass movement, and thousands came out to demonstrate in its successful struggle to declare the Carmel range a national park.

It was the SPNI that got me out of my heel at 4 a.m. one morning to get my six-year-old and myself dressed as quickly as possible. It wasn't enough just to come to the conference, the SPNI spokesman assured me; I must also go on one of the many hikes offered beforehand. Since the conference was devoted to the Jordan, the excursions all related in some way to the river. I chose a "hike for families with private cars, suitable for all ages," along Nuhel Zavitan, one of the river's tributaries that flows through the Golan Heights.

THE SUN RISES as we make our way north from Jericho. The usually dusty brown landscape of the Rift Valley is a lush green, with a vast assortment of wild flowers, all a result of this winter's heavy rainfall. But the river is far below the highway and visible here only as a line of dark green snaking its way eastward.

The first real view of the Jordan in the clear morning air comes as we drive along the hills south of Lake Kinneret. I try to point it out to my son, but he is fast asleep in the back of the car.

He wakes up as we drive into Tiberias, where most of the shops along the main street are still closed. It is probably one of the best times to see the town, but after a quick breakfast, we push on. We are, it appears, quite early for our rendezvous.

With this in mind, I pull into one of the small free camping-sites along the Kinneret, set among trees with the lake itself lapping at the rocks.

A few cars are parked here, but the situation is nothing like it occasionally has been in the past, with campers virtually on top of one another. It is a pleasant spot to lie down for an early-morning nap.

But my rest is disturbed by the radio of the car alongside, a large, expensive, new model shared by five young men. As they get ready to leave, the driver keeps honking his horn to hurry the others along.

When they depart, I notice the large pile of bottles and tins they have left on the ground, less than 10 metres from one of the many refuse bags provided. Not long after, the local council's garbage truck comes through and the worker, with a shrug, picks up the garbage.

It is a sad comment on our society, especially in view of our destination. For many of Israel's



## Down by the riverside

To mark the 30th anniversary of the founding of the Society for the Protection of Nature, HAIM SHAPIRO takes his son on a hike to the Zavitan Falls.

nature lovers the answer is a simple one. Keep out the cars. The ugly Israeli won't come on foot. The nature lovers have all but surrendered the Kinneret. "Let them grill their steaks there," I have heard some say.

But the answer is not so simple. Israel is too small for us to live untouched and unaffected by what others do. There must be some common ground, with tolerance on the one hand and education on the other. And it can be done. The Israeli

public has come to accept, for example, that there are protected flowers which may not be picked. In the same way, we can be educated to keep the countryside clean.

This year the SPNI has taken on a far less formidable foe than the

Israeli public. The Electric Corporation has a plan to harness the river north of Lake Kinneret for hydro-electric power. It is a plan, say the conservationists, which will only supply 1 per cent of the country's electricity need and

(Left) The Jordan Park. (Right) Hikers at Nahal Zavitan. (Top) Heron on the shore of the Kinneret.



PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULLOUT GUIDE

### The Poster

#### MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

##### Jerusalem

**ILIT SERIES** — Members of the Israel Philharmonic Orchestra play trios and quartets for clarinet, cello and piano (Tzavta, 28 King George Street, tomorrow at 11.11 a.m.)

**ORGAN CONCERT** — Prof. Rudolph Himmelman plays works by Reger, Bach, Mendelssohn etc. (Dormition Abbey, tomorrow at 8.00 p.m.)

**KAMMERORCHESTER — UNIVERSITÄT KARLSRUHE** — Conductor Dieter Köhnen. Works by Telemann, Mozart, Haydn and Janacek. (YMCA, Sunday)

**NETANYA ORCHESTRA** — In the Sound of Cananda. A concert of light classical music. (YMCA, Tuesday)

**JERUSALEM SYMPHONY ORCHESTRA** — Mendel Rodin, conductor; Henryk Szeryng, viola. Works by Avidon, Brahms and Shostakovich. (Jerusalem Theatre, Wednesday and Thursday)

##### Tel Aviv

**ILIT SERIES** — The Camerata Singers conducted by Avner Iul. (Tzavta, tomorrow at 11.00 a.m.)

**CLASSICAL AND LIGHT MUSIC** — Mor-

ning concert for all the family. (Jaffa, Haganu, 8 Akazul Dagan, tomorrow at 11.30 a.m.)

**THE ISRAELI CHAMBER ORCHESTRA** — Josi Talim, conductor, Anselm Nicollet, flute. Works by Mozart, I. Debussy, Z. Aron, Haydn. (Tel Aviv Museum, Sunday, Monday and Wednesday)

**THE ISRAELI PHILHARMONIC ORCHESTRA** — Helmuth Rilling, conductor, with the Tuschinger Kammerchor. Works by Schubert, Stravinsky and Mendelssohn. (Mikna Auditorium, Sunday, Monday, Tuesday and Wednesday)

**PIANO DUETS** — Wala Bracha Eden and Alexander Tamir. (Tel Aviv Museum, Tuesday)

##### Haifa

**THE ISRAELI CHAMBER ORCHESTRA** — See Tel Aviv for details. (Haifa Auditorium, Tuesday)

**EVENING OF FRENCH MUSIC** — Works by Debussy, Rameau etc. (Haifa Museum, Tuesday)

##### Other towns

**THE ISRAELI CHAMBER ORCHESTRA** — Yoav Talim, conductor, Michael Weintraub, flute. Works by Bach, Handel, Glig and Haydn. (Nahal Aragon, tonight at 5.00 p.m.)

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**GOOD** — By C.P. Taylor. Camerata production directed by Ilan Ronen. (Jerusalem Theatre, Monday, 6.00 and 9.30 p.m.)

**TRANSFORMATION** — A colloquial black-jazz humourous updating of Grimm's Fairy Tales, in English. (Israel Museum, Youth Wing Auditorium, Sunday at 8.30 p.m.)

##### Tel Aviv area

**AMADEUS** — By Peter Shaffer. Camerata Theatre production. (Cinheri, Sunday and Monday at 8.30 p.m.)

**BED KITCHEN, BED KITCHEN** — Comedy for one actress with Orla Orlanna. Written by Dario Fo and Franca Rame, directed by Ilan Eldad and translated by Ada Ben Nahum. (Ortel Shem, Wednesday at 9.30 p.m.)

**THE FALL** — By Albert Camus. Translated, adapted by and starring Niko Nitai. (Jaffa, Hauma, 8 Akazul Dagan, Tuesday at 9.30 p.m.)

**FILUMENA** — Comedy by Eduardo de Filippo about a farmer innkeeper of a bordello who becomes a good wife and mother. Habimah production. (Habimah, Large Hall, Tuesday and Wednesday at 8.30 p.m.)

**GIMPLETAM** — Khan Theatre production. Musical comedy based on the story by I. Babelov Singer. (Beit Mahayal, Monday, Tuesday and Wednesday at 8.30 p.m.)

**GOOD** — By C.P. Taylor. Camerata production, directed by Ilan Ronen. (Tzavta, 30 Ibn Givoli, Thursday at 8.30 and 9.15 p.m.)

**GRAT AND SMALL** — Camerata production. Directed by Ilan Ronen. (Tzavta, Sunday at 8.30 p.m.)

**THE GRUCER'S SHOP** — By Hillel Mitleman. Habimah production. (Habimah, Small Hall, Thursday at 8.30 p.m.)

**A JEWISH SOUL** — By Yehoshua Sobol.

Haifa Theatre production. (Habimah, Large Hall, Sunday and Monday at 8.30 p.m.)

**THE LAST STRIPTEASE** — Political satire by Yehoshua Sobol and Hillel Mitleman. (Tzavta, tonight at 9.45 p.m.)

**LITTLE INVASIONS** — Tragical-comedy based on the works by Vadue Havel and Pavel Kout. Translated and adapted by Niko Nitai. (Jaffa, Hauma, Thursday at 9.30 p.m.)

**NOISES OFF** — By Michael Frayn. Camerata production. (Camerata, Tuesday through Thursday at 8.30 p.m.)

**THE PACKERS** — A light comedy by Heinrich Levin. A Camerata Theatre production. (Camerata, Monday at 8.30 p.m.)

**POST-HORN GALLOP** — A ZOA House Drama Circle production in English of a broad British farce by Derek Bedford. (ZOA House, 1 Daniel Frisch St., Monday and Thursday at 8.30 p.m.)

##### Haifa

**AMADEUS** — (Municipal Theatre, Tuesday and Wednesday at 8.30 p.m.)

**FILUMENA** — (Municipal Theatre, Sunday at 8.30 p.m.)

**A JEWISH SOUL** — (Municipal Theatre, Thursday at 8.30 p.m.)

**THE ISLAND** — By Aihot Fugard. Haifa Theatre production. (Municipal Theatre, Small Hall, tonight at 9.30 p.m., Wednesday and Thursday at 8.00 p.m.)

##### Other towns

**THE ASSISTANT** — Haifa Theatre production of Bernard Malamud's story. (Gan Shmuel, Sunday at 9.00 p.m., Kibbutz Metzuba, Tuesday at 9.00 p.m.)

**LITTLE INVASIONS** — (Yeruham, Wednesday at 8.30 p.m.)

**THE MEGILLA** — Yiddish Musical by Yitzik Manger. Hebrew by Haim Hefer. Produced by the Yavot Theatre. (Oivatayim, Shavit, tonight at 10.00 p.m.)



"Transformation": an updated version of Grimm's fairy tales, in English at Jerusalem's Israel Museum, Sunday.

#### ENTERTAINMENT

##### Jerusalem

**APPLES OF GOLD** — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Laranne Hotel, tomorrow at 9.00 p.m.; King David Hotel, Sunday at 9.00 p.m.; Hilton, Little Theatre, Wednesday at 9.00 p.m.)

**THE BEST OF SHALOM ALEICHEM** — Stories by the famous Yiddish writer, performed in English by Jeremy Hyman. Dawn Nadel, Sare Weinstock, directed by Michael Schneider. (Hilton, tonight at 9.30 p.m.; King David, tomorrow at 9.30 p.m.)

**CLASSICAL GUITAR** — With Yoni Akiran. (Zorba the Buddha, 9 Yuel Salomon, Tuesday at 8 p.m.)

**DRUNK WITH JOY** — Yoni Banai in his new programme of song, satire and comedy. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

**FOLKSONG EVE** — (Hens and Oret, 44 Emek Refaim, Sunday, Tuesday and Wednesday at 8.30 p.m.)

**GOLDEN GUITAR** — Avner Strauss plays classical, jazz and flamenco pieces. (Zorba the Buddha, Wednesday at 9.00 p.m.)

**TEL AVIV AREA**

**ARIEL ZILBER** — And friends (Mordon

Buddha, tomorrow at 8.30 p.m., Wednesday at 8 p.m.)

**ISRAELI FOLKLORE** — Taste of Israel dancers, Pinaud Taiman folkdancers. International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

**JAZZ** — Fred Weisgal, piano, Eric Heller, bass, Saul Gladstone, trumpet (American Colony Hotel, Nahal Rd., Thursday at 9 p.m.)

**JAZZ** — (Pargud, 94 Hezelel, Wednesday at 9.30 p.m.)

**MUSICAL MELAYE MALKA** — (Israel Centre, 10 Nissim, tomorrow at 9 p.m.)

**OUR JERUSALEM** — Portrait of Jerusalem until the Six Day War in song, dance and play. Directed by Yoni Banai. (International Cultural Centre for Youth, Emek Refaim, Thursday at 8.30 p.m.)

**YOUR PEOPLE ARE MINE** — Israeli musical in English based on the story of Ruth. (Hilton Hotel, Little Theatre, tomorrow at 9.00 p.m.)

**TEL AVIV AREA**

**ARIEL ZILBER** — And friends (Mordon

Shahul, Divanoff Centre, tonight at midnight)

**THE BEST OF SHALOM ALEICHEM** — Details as for Jerusalem. (Hilton, Thursday at 8.30 p.m.)

**THE BILLIEBILLES** — Sing country music. (Mushim Shahul, Tuesday at midnight)

**JULIAN CHAIRIN** — In One Funny Mae. (Ueli Levin, 34 Rehov Weizmann, Wednesday at 8.30 p.m.)

**JAZZ CELLAR** — With Albert Piamena. (Beit Levin, Sunday at 10.30 p.m.)

**ONE-TIME ACT** — Shlomo Bar Aba, Gidi Giv, Shlomo Yaday, Moni Moshonov, Yoni Rechter. (Tzavta, tonight at 12.15 a.m. and Tuesday at 8.30 p.m.)

**TONIGHT SHOW** — Presented by Barry Langford. Evening of international entertainment and interviews. Special guest, Leonard Graves. (Hilton, tomorrow at 8.30 p.m.)

##### Haifa

**HANUCCAH ROSSSENNE** — Pantomime. (Beit Abba Khoushy, tonight at 10.00 p.m.)

#### FOR CHILDREN AND YOUTH

##### Jerusalem

**THE JERUSALEM BIBLICAL ZOO** — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2.00 p.m.)

**NATURE STUDY GROUP** — Learning about and caring for animals for children aged 7-14. (Jerusalem Biblical Zoo)

**MATMUT — A STORY IS BORN** Musical by the Jerusalem Drama Workshop. (Tzavta, 38 King George, Monday at 4.00 p.m.)

**THE PRINCESS AND THE SHEPHERD** — Performed by the Eric Smith Puppet Theatre. (Jerusalem Theatre, today at 9.00 a.m.)

**SIMPLE PEOPLE** — Karon Theatre production for children aged 4 and over (Karon

Theatre, Liberty Bell Garden, Tuesday at 4.30 p.m.)

**Tel Aviv area**

**MEET A YOUNG NEWSPAPER** — An evening of interviews and entertainment for youth. (Shear Zion Library, Beit Ariela, 25 Shaul Hamelech, Wednesday at 8.00 p.m.)

##### Other Towns

**JOURNEY TO THE ISLE OF MAYBE** — By Miriam Yellin Shalek. Yavot Theatre production. (Or Yehuda, Urin School, Monday at 9.00 a.m.)

**LAMA LAMA LAM** — Play by Herzliya Raz, directed by Dillu Maas. (Tel Hanan, Monday at 9.00 and 10.30 a.m.; Ashdod, Moffit,

Tuesday at 11.00 a.m.; Ashdod, Maitis Dait, Thursday, 9.30 and 10.30 a.m.)

**NINE STORIES AND ONE MORE** — Musical based on Folk Stories of Israel — Yavot Theatre production. (Givat Ada, Eshkolot School, Tuesday at 10.00 a.m.)

#### DANCE

**BAT-DOR DANCE COMPANY** — Works by choreographers Choo San-Goh and Dony Reiter-Soffer (Jerusalem Theatre, Sunday at 8.30 p.m.)

For last minute changes in programmes or times of performances, please contact Box Office.

#### WALKING TOURS

Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, canteen and walking shoes. Fee.

**SUNOAY** — Fortresses and springs of the Judean Hills: Castel, Tzuba and Sattaf — Meet: 8.00 a.m. Start the hike at the Castel. Descent to the Spring of Tzuba. Explore the curious tunnel at the spring of Sattaf. Return to Jerusalem at about 2.00 p.m.

**TUESDAY** — En Clara, Nahal Kialav and train ride to Jerusalem — Meet: 11.30 a.m. Hike starts with descent to En Clara and continues along deep bed of Nahal Kialav. Return to Jerusalem Railway Station by about 5.30 p.m.

**"OFF-TO-BEATEN-TRACK"** Walks in Jerusalem sponsored by the Society for the Protection of Nature. Meeting place: Office of the Society for the Protection of Nature, 13 Hahana Hamalka St., courtyard of the Min. of Agriculture. Please bring hat, walking shoes and flashlight. Fee.

**SUNOAY** — Meet 8.00 a.m. Russian Compound, Ben Hinnom Valley, burial caves from Second Temple period, Haadalema, City of David excavations. Walk through biblical Silem Tunnel (bring shoes for walking in water). Finish about 1.00 p.m.

**Jerusalem through the Ages** — Tours start from Chandel Courtyard next to Jaffa Gate, and last 3-3½ hours. Tickets may be



## Jerusalem Cinemas

No screenings Saturday due to Holocaust Day

### CINEMA 1 ON/O

Buses 18, 19, 24, Tel. 415067  
Fri. April 8  
Kite 2.30  
Lily Chatterley's Lover 4.30  
Sun. April 10  
Kite 7  
Lily Chatterley's Lover 9  
Mon. April 11  
Rocky Horror Picture Show 6.45  
The Deer Hunter 8.30  
Tue. April 12  
Hans in (East) Wind 6.45  
The Deer Hunter 8.30  
Wed. April 13  
Rocky Horror Picture Show 7.15  
Thurs. April 14  
Hans in (East) Wind 6.45  
The Deer Hunter 8.30

### EDEN

4th week  
**THE LONG WAY HOME**  
4, 7, 9

### EDISON

5th week  
**L'AS DES AS**  
JEAN PAUL BELMONDO  
4, 7, 9

### HABIRAH

3rd week  
**NURIT II**  
4, 7, 9

### KFIR

2nd week  
Weekdays 4, 6, 45, 9  
**THE SUMMER LOVERS**

### MITCHELL

9th week  
\* RICHARD GERE  
\* DEBRA WINGER  
IT'S LIFT YOU UP WHERE YOU BELONG  
**AN OFFICER AND A GENTLEMAN**  
Sat. 6.45, 9.15  
Weekdays 7, 9.15

### ORGIL

5th week  
With Disney's  
**JUNGLE BOOK**  
4, 6, 8

### ORION

4th week  
\* ALLEN QUINN  
Sat. 6.30, 9; Weekdays 4, 6.30, 9  
in the big musical of the year  
**ANNIE**

### ORNA

3rd week  
**MAD MAX**  
4, 7, 9  
Adults only

### RON

4th week  
**THE NIGHT OF SAN LORENZO**  
Winner of Cannes Festival 1983  
award  
4, 7, 9

### SEMADAR

**ON GOLDEN POND**  
Sat. and weekdays 7, 9.15

## SMALL AUDITORIUM BINYENI HA'UMA

4th week  
**THE VERDICT**  
6.45, 9

### Tel Aviv Cinemas

No screenings on Saturday due to Holocaust Day

### ALLENBY

6th week  
Tonight at 10  
Weekdays 6, 9.30  
Sun. 9.30 only  
**THE GOOD, THE BAD AND THE UGLY**

### BEN YEHUDA

7th week  
Tonight 9.45; 12.15  
Weekdays 4.15, 7, 9.30  
Sun. 7, 9.30  
**THE WORLD ACCORDING TO GARP**

### BETH HATEFUTSOH JEWISH CINEMATHEQUE

T.A. Onibecy, Tel. 425161  
Sun. 12: THE LAST SEA  
Sun. 3: THE RISE OF JEW  
Mon. 8.10; Tue. 5; Thurs. 8.30  
CHARLOTTE  
(in German with English subtitles)

### CINEMA ONE

All Israeli film  
**GOING STEADY**  
English subtitles  
Tonight 10 only  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30

### CINEMA TWO

Closed for renovations

### OEKEL

8th week  
Weekdays 7, 9.30  
**THE VERDICT**  
Nominated for 5 Academy awards  
\* CHARLOTTE RAMPLING  
\* JACK WARDEN  
\* JAMES MASON  
Weekdays 7, 9.30

### DRIVE-IN

Tonight 10; weekdays 9.30  
**FORT APACHE**  
\* PAUL NEWMAN

### HOW TO HAVE A FUN VACATION

(English subtitles)  
Every night at 12.15: SEX FILM  
**ESTHER** Tel. 225610

### L'AS DES AS

5th week  
\* JEAN-PAUL BELMONDO  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30

### NEW CINEMA GORDON GITTIA

83 Ben Yehuda Rd., Tel. 244373  
**6TH AND LAST MONTH!**  
Weekdays 7, 9.30  
Tue., Wed. 4.30, 7, 9.30

### TEMPEST

\* JOHN CASSAVETES  
\* GINA ROWLANDS

## CHEN CINEMA CENTRE

Advance ticket sales only at box office from 10 a.m.

### CHEN 1

10th week  
Tonight 9.45, 12.15  
AN OFFICER AND A GENTLEMAN  
Saturday 11 a.m.  
Weekdays 4.30, 7, 9.30  
Sun. 7, 9.30  
**E.T.**  
THE EXTRA-TERRESTRIAL

### CHEN 2

Tonight 9.45, 12.15  
Weekdays 4.15, 6.45, 9.30  
Sun. 6.30, 9.30  
**VICTOR VICTORIA**

### CHEN 3

8th week  
Tonight 10, 12.15  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
Academy Award nomination for the best screenplay of the year

### BETH HATEFUTSOH JEWISH CINEMATHEQUE

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Weekdays 7, 9.30  
Tue., Wed. 4.30, 7, 9.30

### TEMPEST

\* JOHN CASSAVETES  
\* GINA ROWLANDS

## LEVI

4th week  
Tonight 10  
Weekdays 1.30, 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**CLAIR DE FEMME**

## LEVII

15th week  
Tonight 10  
Weekdays 7.15, 9.30  
**NIGHT OF SAN LORENZO**

## LIMOR

4th week  
\* PIERRE GAZDAR  
\* EMILY HANNAH  
\* VALERIE QUINNSEN  
in the new Bandal Kleeber film  
**SUMMER LOVERS**  
Tonight 10, 12  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30

## NOGRABI

4th week  
She'll put a smile on your face!  
**ANNIE**  
\* ALBERT FINNEY  
\* CAROL HURNETT  
and ALLEN QUINN as Annie  
Weekdays 11 a.m., 4, 7, 9.30  
Sun. 7, 9.30

## ORLY

James Bond Festival  
**YOU ONLY LIVE TWICE**  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30

## PARIS

5th week  
**GREGORY'S GIRL**  
Today 10 a.m., 12 noon  
Weekdays 10, 12, 2, 4, 7.15, 9.30  
Sun. 7.15, 9.30

## PEER

4th week  
4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**LONELY HEARTS**

## SHAHAF

5th week  
**SIX WEEKS**  
\* DIDLEY MOORE  
\* MARY TYLER MOORE  
and introducing  
Katherine Healy  
Tonight 9.45, 12; Sun. 7, 9.30  
Weekdays 4.30, 7, 9.30  
Sat. 11 a.m.: SUPER SNOOPER

## STUDIO

4th week  
Tonight 10  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**YOUNG DOCTORS IN LOVE**

## TCHETEL

7th week  
**MONTY PYTHON LIVE AT THE HOLLYWOOD BOWL**  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30

## TEL AVIV MUSEUM

2nd week  
**THE DRAUGHTSMAN'S CONTRACT**  
\* PAUL NEWMAN  
6.45, 9

## ZAFON

9th week  
"Don't Miss Pizari!"  
(John Simon, "National Review")  
**PIXOTE**

## TEL AVIV

2nd week  
Tonight 10 p.m.  
Weekdays 1.30, 4.30, 7.15, 9.30  
Sun. 7, 9.30  
**BLADE RUNNER**

## HAIFA Cinemas

No screenings Saturday due to Holocaust Day

## AMPHITHEATRE

10th week  
**FIRST BLOOD**  
4, 6.45, 9

## ARMON

3rd week  
**BEST LITTLE WHOREHOUSE IN TEXAS**  
\* BURT REYNOLDS  
\* HOLLY PARTON  
Adults only  
No complimentary tickets  
Weekdays 4, 6.45, 9  
Sun. 6.45, 9

## ATZMON

\* JEAN PAUL BELMONDO  
in his best film  
**L'AS DES AS**  
(Ace of Aces)  
4, 6.45, 9

## CHEN

18th week  
Steven Spielberg's  
**E.T.**  
Weekdays 4, 6.45, 9  
Sun. 6.45, 9

## GALOR

10, 2, 6  
**LOOPHOLE**  
\* MARTIN STONE  
12, 4, 8  
**DUNWICH HORROR**

## KEREN OR

3rd week  
**GONE WITH THE WIND**

## MORIAH

8th week  
**THE VERDICT**  
\* PAUL NEWMAN  
6.45, 9

## ORION

6 nonstop performances from Friday  
Lovely sensual film  
**MELODY IN LOVE**

## ORAN

4th week  
The greatest musical of 1933  
**ANNIE**  
\* ALBERT FINNEY  
\* CAROL HURNETT  
\* ALLEN QUINN  
4, 6, 8, 9

## ORLY

**FIRST MONDAY IN OCTOBER**  
\* WALTER MATHIAS  
\* JULI CLAMBERG  
6.45, 9

## PEER

9th week  
Weekdays 4, 6.45, 9  
Sun. 6.45, 9  
**AN OFFICER AND A GENTLEMAN**  
\* RICHARD GERE  
\* DEBRA WINGER

## RON

3rd week  
Tonight 10  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30  
**THE WORLD ACCORDING TO GARP**  
Mat. 4  
\* ALAN ARKIN  
\* ZAHN MAYER  
\* GILA ANAGUIR

## SHAVIT

8th week  
4.45, 9.15  
**CABARET**  
\* LIZA MINELLI  
Mat. 11.30, 5  
WATERSHIP DOWN

## RAMAT GAN Cinemas

ARMON

6th week  
Tonight 10.30  
Weekdays 7.15, 9.30  
**BEST LITTLE WHOREHOUSE IN TEXAS**  
\* HOLLY PARTON  
Weekdays 4 (see Sun.)  
PIPPET ON A CHAIN

## KFAR HAMACABIAH

Today 2.30; Jerry Lewis  
Which Way To The Town?  
Sun., Mon., 7.15, 9.15  
ON GOLDEN POND  
Tue., Wed., Thurs. 7.15, 9.30  
SHINY THE MOON

## LILY

4th week  
Tonight 10; weekdays 7.15, 9.30  
**SUMMER LOVERS**

## OASIS

7th week  
**E.T.**  
Tonight 10; weekdays 4, 7, 9.30  
Sun. 7, 9.30

## ORDEA

3rd week  
**NURIT II**  
Tonight at 10  
Weekdays 7.15, 9.30

## RAMAT GAN

4th week  
Tonight 10; Weekdays 4, 7, 9.30  
**ANNIE**  
Group discounts available

## HERZLIYA Cinema

### TIFERET

**TEMPEST**  
Weekdays 7, 9.30

### HOLON Cinema

4th week  
Tonight 10; Weekdays 4.30, 7.15, 9.30  
**AN OFFICER AND A GENTLEMAN**  
Mon-Thurs. 4.30

### MIGDAL

4th week  
Tonight 10; Weekdays 4.30, 7.15, 9.30  
**AN OFFICER AND A GENTLEMAN**  
Mon-Thurs. 4.30

### SAVOY

2nd week  
Harrison Ford in  
**BLADE RUNNER**  
Fri. 10 p.m.  
Weekdays 4.30, 7.15, 9.30  
Sun. 7.15, 9.30

## NETANYA Cinema

### ESTHER

4th week  
**FIRST BLOOD**  
7, 9.15

### Ramat Hasharon Cinema

★STAR  
Tonight 9.30; Sun. and weekdays 7  
Close Encounters (Of The Third Kind)  
Tonight 12; Sun. and weekdays  
even. 19.30  
VICTOR VICTORIA  
Sun. 1.30, Tue. 9.30  
Slaughter House Five  
Sat. 11 a.m.; Tue., Wed., Thurs. 4  
That Turn Out

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ARABIC — LANGUAGE OF ENCOUNTER AND MUTUAL UNDERSTANDING

FRIDAY, APRIL 8, 1983

## WALKING TOURS

(Continued from page A)

purchased on the spot. All tours are guided in English.

Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi synagogues, Western Wall.

Sunday at 2 p.m. — Sites of special Christian interest.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Monday at 2 p.m. — The Jewish Quarter and Mt. Zion.

Wednesday at 9.30 a.m. — The Greek and Roman Period in Jerusalem.

Thursday at 9.30 a.m. — The Mt. of Olives in Jewish, Christian and Muslim Belief.

Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi synagogues, Western Wall.

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Monday at 2 p.m. — The Jewish Quarter and Mt. Zion.





WHAT IS for some of us an expensive eating place, can be for others just a cosy neighbourhood hangout.

This fact was brought home to me in talking to a member of the foreign diplomatic community. On being asked what is her favourite restaurant in Israel, she remarked that she and her husband liked to drop into Henry VIII, where the service is always friendly and which is near their home in Herzliya Pituah.

For those unfamiliar with that part of the country, the restaurant, with its Mediterranean Tudor facade, is located in the small business centre near the Sharon Hotel. The interior is also in the style of the "ye olde" pubs which one can find from Soho to San Francisco. And, like many "over-seas" pubs, the food is considerably better than one often finds in the English prototypes.

The service was indeed pleasant and personal, although we were unhappy to hear that practically all the tables were reserved, except for the rather small one to which we were directed.

Looking over the menu at the first course, I was not encouraged. The choice seemed rather ordinary, consisting mainly of items such as asparagus, which come out of a tin. But the waiter did have a few other suggestions up his sleeve, and from these I chose crêpes filled with spinach.

THE LIGHT pancake wrappers and creamy spinach filling were excellent. Nor was I unhappy with the grated cheese sprinkled over them. What I did object to, however, was a rather thick, heavy, brownish tomato sauce that engulfed the dish.

The sauce, while detracting from the lightness and delicacy of the dish, did nothing to add to it. I

# Mock Tudor

MATTERS OF TASTE / Haim Shapiro



would have been quite happy with no sauce at all — or perhaps melted butter or a light cream connection. My companion tried another dish not on the menu, stuffed mushrooms. Here the chef had tried to be original by using shivered almonds as a major ingredient of the stuffing for four giant mushrooms. This, to my mind, was not entirely successful. For one thing, the al-

monds had not been completely peeled, and this imparted a slightly unpleasant taste. Nor did the texture of the almonds blend well with that of the mushrooms.

I had no such complaints regarding the main course, carbonade of beef, another dish which had been made as a special of the day. This is a Flemish variation of a basic pot roast recipe, in which the major li-

quid used is beer. The meat — a far better cut than I would have used for such a dish, I must admit — was perfectly cooked and the seasoning was just right.

ALSO VERY GOOD was my companion's fillet steak with anchovy sauce. As befits a restaurant which caters largely to the foreign community the chef understood the meaning of the word rare. The sauce, a nice change from those offered in most local restaurants, was one that you probably wouldn't like if you don't appreciate these little salted fish. I do.

The main courses came accompanied by fresh green salads with a pleasant vinaigrette dressing. Potatoes and other starchy dishes were conspicuous by their absence — perhaps to keep down Henry VIII's prodigious waistline.

With the meal, we savoured a superior bottle of Carmel Mizrahi Cabernet Sauvignon. The wine here is stocked out in the open, but at least it is resting on its side in dark corners, rather than displayed upright in bright sunlight.

For dessert I tried the puffin, a sort of ice cream cake which has become a standard item in the more expensive Tel Aviv eating places. As usual, this puffin, made with hazelnuts, was rich and creamy, and very good. My companion's lemon mousse, on the other hand, was not quite up to par, with an excessive bitterness that seemed to indicate a carelessly grated lemon peel.

The espresso was excellent. The bill came to IS 2,178, which some of us might find rather expensive.

IN HER ADMIRABLE cookbook for single people, *Cooking in a Bed-Sitter*, (Penguin), English columnist

Katherine Whitehorn points out that there are many recipes which are, in essence, a type of stew. Depending on long, slow cooking, they are usually more reliable than steak or roast, and the meat used is generally cheaper.

In local butcher shops, you would normally ask for meat for goulash, whether you intended to make that fine Hungarian dish or not. Use, if you can, a large and heavy pot, which will help your stew to cook properly and keep it from burning.

Depending on your tastes, you may or may not roll the meat in flour. Sear the meat in oil over a high flame, until it is brown. At this point you may add such items as onion, garlic, carrots, parsley and celery. Then add liquid to cover, lower the flame to the merest simmer and leave for a few hours. For greater assurance, put an asbestos mat under the pot or use an electric slow cooker.

The liquid to use depends on your own preference, or on what you have in the fridge. It can be white or red wine, chicken or beef broth, tomato juice, beer — or a combination of all these. Another tip from Katherine Whitehorn: if you use herbs only rarely, buy one container of mixed herbs and use it for everything, rather than storing up and having a dozen packets of straw on your shelf.

When the meat is tender, taste your stew and add salt and pepper to taste. If it seems to lack "a certain something," add a bit of soy sauce. If it seems sour, put in just a pinch of sugar. Cook another 15 or 20 minutes and serve.

If you live alone or with one other person, it is wise to make several days' worth at a time. Such stews are always better the second time around.

ONE COULD comfortably come away from the American Ballet Theatre in the Jerusalem Theatre on April 2 with the feeling that life was worth laughing at — and that the more one knew about ballet, the better the laugh.

When the show began, the microphones belted out, "There is much more in store!" — and indeed there was: 17 items, into which the company of seven packed every type of dance from a terrific pace and with tremendous energy. Even where they clowned, it was dancers' clowning, belonging not to the arena but to the stage.

What made the frolicking sophisticated and sharp-edged was that, however extravagant the caricature of ballet, there was always a "control." One or two dancers kept faithfully to the style — classical, acrobatic, character, jazz, modern, you-name-it — thus heightening the contrast between parody and "straight" dance.

Bob Bowyer and Joann Bruggeman immediately established a comic vein with their crazy capers in "Menuetto" (music: Mozart), and again later in "The Remembrance Waltz" (music: Chopin) in which, as two old folks, they tried to recapture their dancing youth. In the Spanish dance duel (called "La Stampa de Feetie" in the programme) Bowyer was a nervous toreador, while Bruggeman swished

# Good for a laugh

DANCE / Dora Sowden

a flamenco tail.

Since Bowyer was the architect of the show, as choreographer and director he could be forgiven for not being up to the level of Scott Bryant, Zane Rankin and Raymond Harris as a dancer. Both Marianne Claire and Holly Reeve were notable ballerinas, no less so when romping through some merry routine.

In a "Pas de Trois" (music: Rachmaninov) meant to reflect our twisted world, Claire was tied into incredible knots by her two partners. In a rather tender little ballet she emerged as a butterfly from a caterpillar "skin" and was saved from being impaled on a pin by little boy Bowyer. Above all, in the "Black Cockroach Pas de Deux" (really a trio, to music by Gottschalk) both she and Bryant achieved virtuoso dancing.

Reeve was in her best as the maid in "La Domestique Romantique" (music: Rachmaninov), a hilarious murder story where the wife (Bruggeman) dies a-lin-swn.

Perhaps the most larky item was

the "Molotov Brothers" (music: Brahms) where Bryant and Harris satirized Russian peasant dancing with astounding gymnastics and with shouts that sounded like "Pravda!" and "USSR!"

It was all good clean fun, even the "Diet of Mating Organisms" (music: Barber) featuring Rankin and Reeve, and the striptease diet to Beethoven's "Moonlight Sonata" (Bowyer and Bruggeman). In the final chorus line, Bruggeman appeared in a Miss Piggy mask with a Statue of Liberty torch in her hand.

Could one go home unhappy after this?

ISRAEL WILL celebrate International Day of Dance on April 25 in Jerusalem. Dance events will take the form of a continuous morning-to-night show of dance films at the Jerusalem Cinematheque, under the auspices of the Dance Library (part of Tel Aviv's Central Library for Music and Dance) and directed by David Eden.

The day will begin at 9 a.m. with a

lecture (by your critic) on "How Critics Look at Dance" and film illustrations. On the following day (April 26), the Gertrud Kraus Choreographic Competitions for graduates of the Rubin Academy's dance department will be initiated at the academy. This event, like the Day of Dance itself, will in future be held annually in memory of the late dancer-teacher. Choreographic competitions for senior academy students will take place on April 27.

THE BATISHEVA Dance Company will shortly be moving to new premises at Bikurei Ha'itim in Tel Aviv. The new location was made available through the help of the Tel Aviv Municipality and Mayor Shlomo Lahut.

IN THREE DAYS at the Pompidou Centre in Paris the Kibbutz Dance Company performed to sold-out houses. It was the company's second visit to the centre, and it has been invited to appear for a third time during next year's season. Since its return the company has appeared at the Ein Giv Festival and is scheduled to participate in various other festivals, including the Israel Festival. This summer it will also tour the United States.

The company is planning to hold an open day for subscribers at the Givat Studios (date to be announced).

SHALOM HERMON, the well-known dance educator, has completed a survey of dance education in Israel commissioned by the Ministry of Education and Culture's Public Council for Culture and Art, headed by Avner Shalev.

Concentrating mainly on those institutions which aim at training dancers to professional levels, the survey should be of great use in determining the future course of dance education in this country.

The survey committee consisted of Nathan Mishori, Barry Swersky and Shalom Hermon. Twenty institutions were covered, employing 140 teachers, of whom 61 teach in urban centres, 53 in regional councils and 23 at the Jerusalem Academy. Of these, 95 teach classical and modern dance, while the others teach movement and other dance forms, including jazz, character dancing, folk, notation and the history of dance. The survey is now under discussion by the council.

Recommendations made in the survey include the possibility of extending dance education within the regular education framework. Noting the scarcity of male dance students, the survey also suggests that talented schoolboys in folk dance groups be encouraged to take up a more intensive study of dance.

This Week in Israel-The Leading Tourist Guide This Week in Israel-The Leading

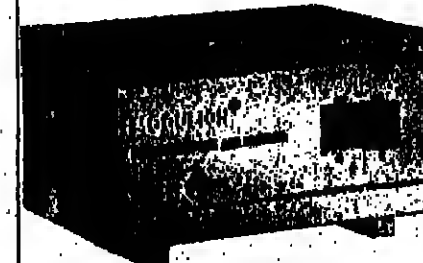
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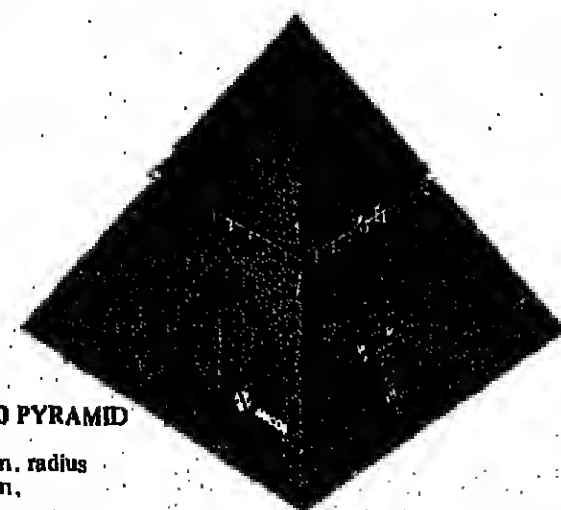
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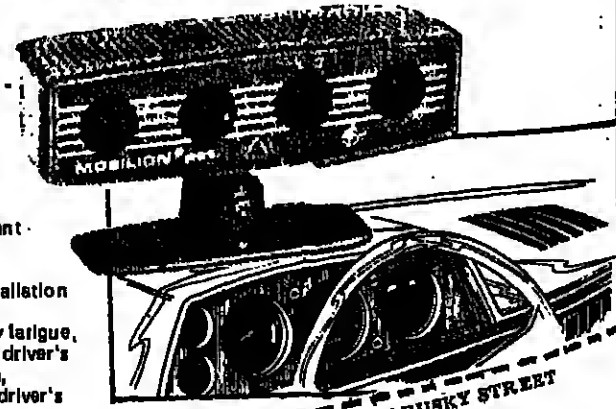


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## Androids

CINEMA  
Dan Fainaru



Joanna Cassidy plays a replicant.

WHEN SHOWN an early draft of the script for *Blade Runner*, Philip K. Dick, who had written the science fiction novel, *Do Androids Dream of Electric Sheep*, on which the film is based, felt Hollywood was about to commit an act of high treason, and expressed this opinion loud enough for even the film moguls to hear.

Whether it was because of Dick's protests, or that in any case they weren't too satisfied with the draft they had, the producers went on asking for more rewrites until they reached David Peoples, a scriptwriter with a sound documentary training. Once he took over, everything fell into place. Even Dick was ecstatic about the results.

The final product, directed by Ridley Scott, is certainly impressive. It is one of those fascinating sagas of the future in which Hollywood's art departments and special effects are given free rein to create in studios the world of tomorrow, after having exhausted themselves with today's dreary look. It is true, as Dick put it, that the film is highly dramatic yet appeals to the intellect. Yet it is no less true, to quote *Time*, that the texture of the film has overwhelmed the text, and the settings push aside the story.

Since think it is the fault of the technicians' dexterity. There is nothing a writer can dream in night that they can't screen the next day, and add a flourish or two of their own. Film-makers are simply carried away by the formidable new means of recreating reality. They stun their audiences visually, and pay so much attention to the background that it becomes hard for the flinger to register any of the foreground activity.

And *Blade Runner* is stunning. It is a vision of the 21st century unlike anything you may have seen. The streets of Los Angeles, where most of the story takes place, are a festering conglomeration of crowded alleys crammed with sophisticated machines, neon lights, 24-hour-a-day eateries, piles of refuse, and a weird mixture of races talking a medley of street slang compared to which even Anthony Burgess's *Clockwork Orange* Anglo-English is inoffensive.

Enormous, dilapidated skyscrapers sprawl like dead elephants. They are covered by grotesque pseudo-baroque facades, splashed on them to dissimulate the effects of time. "For in future, it will be cheaper to hide these monstrosities than to tear them down," argue the film's art directors. Buildings wear their innards outside - cheap, refurbished mazes of pipes and wires which somehow develop an esthetic of their own. There is a perpetual and depressing drizzle, people are always stepping in and out of puddles, turning up their collars, hurrying by.

OF COURSE, there is also the other side of progress, the glittering achievements, so to speak: giant ultra-modern pyramid complexes, huge beehives rising toward the dark skies, with elevators creeping up and down their walls, flying vehicles above street-level, and far-away galaxies which supply the earth with their product. Twenty-floor-high illuminated ads sell cigarettes and drinks, or promote a glorious future in the stellar colonies. And there are also sophisticated androids - man-made robots so human-like only careful tests can identify them - who are doing man's harder jobs for him. The androids are stronger, and better equipped intellectually, they look and they function just like you

and me; and this is the reason they have been banished to a remote galaxy, where they do the jobs men can't handle. For if they ever came down, they might just be clever enough to take the game out of our inept hands, and where would we be then?

To prevent this, the Tyrrell Company, which produces this race of supernaturals, has endowed them with a limited life-span. They stop functioning after four years. And if any still survive, and try to infiltrate Earth, there is a new profession of Blade Runner to deal with them.

As a matter of fact, it isn't that new, for in the wild old West the same kind of professional was called a bounty-killer. Once cars replaced horses, and distilleries ranched, the bounty-killer became a private eye, and the darling of a whole era, from detective novels to their translation into film noir.

Dick's novel and Ridley Scott's film are about such a character. Which makes the selection of Harrison Ford, often described as a compound of Bogart and Flynn, a natural for the lead. After the camera has established the sort of world we find ourselves in, and a short title informs us of the existence of the androids (known better as replicants) and their qualities, we are immersed in a typical crime-film plot.

Six replicants have kidnapped a space ship and landed on earth. A tough old replicant hunter is called back from retirement to track the six and exterminate them. The trouble is that the old Blade Runner has had his fill of killing, even if his quarry are only machines. He wants to turn down the job, but of course there is the devious old police captain who knows exactly what screw to turn for his man to take on the job.

FROM HERE on, the plot isn't all that different from such an old Western as Budd Boetticher's *Seven Men From Now*. Harrison Ford's hard-boiled appearance, his tired looks, and his self-doubts certainly recall Humphrey Bogart, the best Marlowe on the screen.

This may explain Dick's dismissal of an early draft of the film: *Marlowe Meets the Stepford Wives*, the ladies in question being the clones produced by the male population in an American suburb,

to replace their strong-willed spouses. The old head-hunter starts his countdown, notches up another victim, adds one more wrinkle of doubt to his conscience.

BUT DICK MEANT it to be much more than that, and the movie distinctly hints at more nourishing food for thought. It asks a pertinent question: what is the difference between a human being and its exact mechanical replica? At what stage in their confrontation does the machine begin to be human, and the man stop being human? There is an additional point: when one fights evil, one has to be very careful not to become evil oneself or, in terms of the film, the hunter of soulless creatures is in danger of losing his own soul and becoming worse than his victims.

The film makes all these points, and they are indicated clearly in the two central components of the story: the struggle between the Blade Runner and his main opponent, the best-endowed of the replicants (looking disturbingly like the Nazis' ideal Aryan male, which reaches its climax in a real difference fight, with an unexpected outcome: and the relationship between the Blade Runner and the beautiful Rachel, the latest model in replicants. She is so human she will remind you of Ingrid Bergman peeking through cigarette smoke. All credit should be given to newcomer Sean Young for looking the ideal assembly-line sample, with implications of a deeply emotional nature. The relationship has an inconclusive end, and its future is left open-ended.

THERE IS A CLEAR connection between the replicants' predicament and man's destiny. Both have been placed on earth for a short while and both stand up to their maker and demand more time, otherwise there'll be a mutiny. This may remind you of a Kurt Vonnegut novel, *The Sirens of Titan*, which proposes human civilization is a tool in the hands of a much higher species, who use the small earth-creatures to produce for them a minute port. Once it's been produced, men will be utterly useless, an obsolete model to be discarded. Is it possible that we ourselves are nothing more than tomed androids, and not that tamed, of that? Another feature of the film that offers new vistas concerns the production of replicants, which are a danger to the human species, by a human corporation. This may provide support for the religious belief that man will be destroyed by his own actions, and that, in the struggle between good and evil, evil will prevail, for it is the true nature of man.

One thing is clear, Scott envisages the future as an era of darkness, if we are to go by his two sci-fi films. In each of them, the dark areas of the screen dominate, his predilection for night scenes is obvious (is this another tribute to *Blade Runner* to film noir?), and artificial light is always preferred to natural. Except for the final shot, the sun never authentically shines in *Blade Runner*.

What happens here has been the constant blight of science fiction books and cinema. The premise turns out to be more exciting than its application, the overall picture intrigues, but the mechanical details are better defined than the human. Very few films have transcended these limits (Kubrick's *2001 - Space Odyssey* is one of them). *Blade Runner* is a brave try, isn't too far from achieving its goal, and is one of the best films of its genre.

## Tobacco road

Ephraim Kishon

I DON'T smoke and never have done. Not a cigarette, no pipe and no, not even grass. Heaven knows why I don't. I'm as uptight as the next man, I make movies on shoestring budgets, I have long nervous fingers made for nicotine stains, but I don't smoke. I know it's peculiar, I know it's not pleasant, and I hereby apologize to the reader.

I guess it's that somehow I never got round to it, though it was tough and so several times. Like when I soldiered in the unvanquished Hungarian army, or when I was on a kibbutz and got my cigarette ration the same as everyone else, on the to-be-according-to-his-needs-it-or-not principle. Still, something always turned up at the last moment, the normalization process was checked, I never joined the club.

I even asked a psychiatrist friend of mine did he think it was pure madness on my part?

"No," said my shrink, "it's just an unconscious wish to attract attention. You want to be different, that's what, show you're a cut above everyone else."

"You're so right," I said meekly, "though I do keep hearing about the terrible harm that smoking..."

"Bah, excuses. You're just a snob."

My learned friend gave me a look of profound disapproval - or so I believed, hard as it was to make out

his face through the smoke. I, at any rate, was left with my non-smoker's complex intact. Damn it, I swore to myself (in Hungarian), why can everyone smoke like a chimney and only I breathe oxygen like a fool? I want to belong, I do. I want to be one with the great puffing crowd.

I EVEN MADE a private survey of Smoking as a Reflection of Social Status, and came up with the surprising fact that our hardest theatre critics are chain-smokers, and our modern painters ditto. Why? Search me. Another of my findings is that the Left smokes more than the Right, who also smoke a lot, mind you, but never without good reason. I don't know why one can't have one's socialism free of nicotine, but it's a fact that there's no smoke without a firebrand of the progressive persuasion at the other end of it. Journalists, too, are rarely caught without a cigarette a-dangle, and the same goes for Frenchmen, ex-minis, of fin., unattached engineers and freelance hookers.

Family statistics say that mums smoke more, dads less, and the kids smoke in the loo.

Half of all cigarette smokers draw the smoke into their lungs, the other half don't. These - the other half

— inhale it. Teenagers tend to start smoking in summer (to get over the coughing fit before school starts), whereas taxi drivers smoke only in winter, when their cab windows are firmly shut. Distinguished authors prefer a pipe, owing to the air of silent sagacity you get with the stem clenched in your teeth. Beauty queens chew gum. This has the advantage that your mouth smells nasty without the leek smoke.

And I don't smoke at all. Maybe it's that I'm such a great reader of newspapers, and these are always full of government warnings about the horrible fate awaiting the addict. Official research states that the risk of lung cancer is 20 times greater for smokers than for mere sinners like me, while they are also ten times more prone to bronchitis, laryngitis, and a host of other ills.

SMALL WONDER, then, that our Min. of Health considers adopting the method of deterrence made famous by the U.S. Surgeon General. It's wonderfully effective. On one side of every glossy cigarette pack it says in tiny letters, the size

of a law-abiding ant: "Warning! The Min. of Health has found that smoking is detrimental to your health." The other side of the selfsame packet shouts in large colourful print: "This rare blend of noble tobacco offers you the rich, satisfying flavour only a great cigarette can give, enjoy, enjoy."

On the face of it, the two sides of the pack contradict each other, but they're used to that sort of thing. It's in the same league as the ban on enclosing balconies, the foreign currency regulations, and the no-parking on pavements. Our lawmaker is well aware we can't live with these prohibitions, but they add spice to our public life and a power of money to the lawmaker's purse. "I warned you, stupid, you'd get cancer from smoking, so don't come whining to me," says the Treasury, and collects purchase tax on all tobacco products. The same applies to liquor. Hash, coke and such, on the other hand, are hunted like the wild deer, because they're only had for your health, without bringing in a penny to the state.

THE LITTLE citizen looks out of his window: a huge billboard spread over half an acre shows rugged, suntanned young men and smashing

girls frolicking happily on a beach with the new miracle filtertip in their hands. The free world is full of such posters, miles of them. True, down at the bottom, under the feet of those lads and lasses bursting with health, the little ants crawl all proper and fit: "The Min. suspects that smoking may damage your health."

And then there's that American superstar, the virile cowboy who lights a cigarette for himself and his horse in mule rapture, while the mellifluous voice-over invites you to "a world of freedom and adventure." Other movie stars are prepared to walk a full mile for the sake of the smooth and refreshing taste of the newest king-size.

And underneath the mini-text: "The Min. of Health believes..."

Cancer-free commercials, billboards, ads, all very colourful and pretty - and strictly for the ants. Because by plain logic, and in accord with the government's concern for our health, those billboards ought to show human wrecks tottering about with hollow cheeks, yellow teeth, and stained fingernails, along with an X-ray of lungs filled with adventure and freedom...

So when will people stop smoking?

When the purchase tax on cigarettes is abolished. Meaning never.

Translated by Miriam And. By arrangement with "Ma'ariv"

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Fri. at 2 pm: *Test Drive* Martin Scorsese  
Mon. at 7 pm: *Hella Sater* Alfred Weikert  
9:30 pm: *La Belle Captive* Alain Grillet  
Tues. at 4 pm: *The Muppet Movie* James Frawley  
7 pm: *Alphaville, Une Etrange Aventure de Lemmy Caution* Jean-Luc Godard  
7:30 pm: In small hall *Sans Soleil* Chris Marker  
9:30 pm: *Devil Satyaji Ray*  
Wed. at 7 pm: *Les Carabiniers* Godard  
8:30 pm: *Megalexandros Theo Angelopoulos*  
Thurs. at 7 pm: *Touch of Evil* Orson Welles  
9:30 pm: *Une Collection Particuliere* Walerian Borowczyk  
at midnight: *The Canterbury Tales* Pier Paolo Pasolini  
Fri. at 2 pm: *Alice Doesn't Live Here Anymore* Martin Scorsese  
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# This Week in Israel - The Leading Tourist Guide



**EXHIBITIONS**  
**Permanent Collections of Judaica, Art and Archaeology**  
**Bezael 1908-1928** - works produced at Bezael, the first school in Eretz Israel for arts and crafts  
**Portables** - an exhibition from the Museum's collections of archaeology, ethnography, Judaica, art & design  
**Letters and Postcards** - over 100 examples of personal and corporate letters from the Bezael era, dealing with the components of two-dimensional art and the ways they affect the viewer. By courtesy of Marianne and Walter Griesmann, London, and Dubek Ltd.  
**Illustrated Hagaddah of the 18th Century** - by courtesy of Yonai and Michael Florenheim  
**52 Months to Job One or How They Designed the Ford "Sierra"**  
**New Display in the Section for Classical Archaeology**  
**Kadesh Barnea** - at the Rockefeller Museum  
**The Art of Bezael Teachers** - until April 11

**SPECIAL EXHIBITS**  
**Rephoel in Prints**  
**Japanese Miniature Sculpture**  
**Pilgrim Souvenir Objects and Christian Lamps**  
**Clay Jug and Juglet**  
**Seter Me'ash Turah**

**EVENTS**  
**GALLERY TALK at ROCKEFELLER MUSEUM**  
**Sunday, April 4 at 16.00**  
**KADESH-BARNEA, Michel Ouyagi-Mendels, curator at exhibition**  
**PERFORMANCE (in English)**  
**Sunday, April 4 at 20.30**  
**TRANSFORMATION** - A colloquial, blackly humorous updating of Grimm's Fairy Tales. The performance, with Vanessa Ochs and Barbara Frand, whose charm, relevance and theatrical quality have been highly recommended, is based on a book by Anne Sexton.  
**(in co-operation with the American Cultural Center)**

**LECTURE**  
**Monday, April 11 at 20.30**  
**ARTS AND CRAFTS IN BEZALEL, THEN AND NOW**  
**Dr. Ran Shechot, director, Bezael Academy**  
**CREATIVE THEATRE FOR CHILDREN**  
**Tuesday, April 12, 16.30 (please note new time)**  
**SOUNDS AND FEELINGS** - Music is the central theme of this event, providing a basis for the creation of many plays and sketches.  
**Under the direction of Dorit Rivlin**  
**Please note, due to renovations in the auditorium no films will be screened.**

**GUIDED TOURS IN ENGLISH**  
**Museum: Sun, Wed., Thurs. at 11.00; Tues. at 16.30**  
**Rockefeller Museum: every Friday at 11.00**  
**Archaeology Galleries: Monday, April 11 at 16.30**  
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**VISITING HOURS:**  
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**SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10-17; Tues. 10-22; Fri. & Sat. 10-14**  
**BILLY ROSE SCULPTURE GARDEN: Sun.-Thurs. 10-sunset; Fri., Sat. & holidays 10-14**  
**ROCKEFELLER MUSEUM: Sun.-Thurs. 10-17; Fri. & Sat. 10-14**  
**LIBRARY: Sun., Mon., Wed., Thurs. 10-17; Tues. 16-20**  
**GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11-13; Tues. 16-20**  
**TICKETS FOR SATURDAY:** Available in advance at the Museum and at the ticket agencies: Tel Aviv - Rocco, Etzion, Le'an and Castel; Jerusalem - Kila'im.

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MORE THAN any other profession or vocation practised in Israel, the creative process in music is continuously undergoing changes and re-evaluation. Change in style, approach and intention; experiments in trends developed abroad. There is much exploration of new techniques which seem to open up new possibilities of expression and give greater, if not complete, freedom to hold composers who think either that more traditional forms are exhausted or that one has to swim with the tide in order to be regarded as at least contemporary, if not avant-garde.

Electronics offer a completely new vista, while collage, aleutories, graphics, and the employment of extra-musical noises seem to have lost their glamour (if they ever had any). Naturally, in a period of search and experimentation, licence is given to anybody or, rather, is taken by those negotiators of evolution and detractors of tradition who look for different things in their "compositions", and intend to express their personal originality rather than musical values.

It is a historical fact that in such periods of change and re-evaluation, no great works are created, as the general insecurity, lack of experience with the new media, perhaps also lack of self-criticism and self-control, are not conducive to creativity.

As seems natural in these circumstances, the older generation of Israeli composers hardly go public any more. They have either stopped composing altogether, or they do not want to try out new ways and means, or cannot conscientiously do so.

The middle generation produces very little, and the performance of a new composition on our stages is a rarity. The young, the fledglings of music academy classes, have to learn to master their freedom, and so far no outstanding talent has appeared.

AS IN OTHER fields in our new society, we face a unique situation which, as far as I know, has no parallel anywhere else. A look at personalities and dates will explain. Music was hardly a factor during the decades of pioneering and early immigration. Of the more important figures in writing songs with a folk character and reflecting the influences imported with them or, rather, through them, most came from Russia, and later also from Germany, Bulgaria, Turkey, and other countries.

In the first decade of this century, there were only two who came to Eretz Yisrael: Yehuda Admon-Gorochov (1894-1982), who arrived in 1905, and Yehuda Sharett (1901-1979), who came a year later. After World War I, Shalom Postolachy (1893-1949) arrived here in 1920, Eliahu Ben-Haim (1895-1982) in 1921, Majlityahu Shelm-Welner (1904-1975), and Nahum Nardi (1901-1977) in 1923. In 1924, Emanuel Amiran-Pugachov (b. 1909), Mordechai Zelra (1905-1968), and Yoel Engel (1868-1927) settled in the country. Solomon Rosowaky (1878-1972) lived here during the '20s and taught Bible Cantillation (*Ta'anit Hamikra*), but later went to the United States. The next decade saw the arrival of Nissim Nissimov (1909-1951) in 1930; Moshe Wilenaky (b. 1910), Daniel Sambrisky (1909-1977) in 1933; Sasha Argov (b. 1914) in 1935; and Zvi Ben-Josef (1914-1948) in 1936. Sabra musicians who contributed later to the growing number of songs widely accepted as reflecting

## Creative changes



Bracha Tzafirah introduced many composers to oriental Jewish music.

MUSIC AND MUSICIANS / Yohanan Boehm

the new atmosphere include David Zehavi (1910-1977); born in Jaffa, and Sam Levy-Tanai (b. 1911 in Jerusalem) who popularized Yeminite traditions and folklore through the Inbul troupe. Yitzhak Levy (1919-1977) came from Turkey at the age of three and can properly be regarded as the father of the Sephardi music revival in the country with his liturgical anthologies and collections of Roman carols (songs in Ladino). Jerusalem-born Ezra Gaboi (1921-1974) seems to have been the first musician who tried to combine oriental motifs with a new Israeli expression in tune and rhythm (in which Admon-Gorochov was also a pioneer). Pash Greenspoon (b. 1900 in Jaffa) and Emanuel Zamir (Petah Tikva, 1924-1962) contributed songs that are still being sung in our schools.

Not herself a composer but one who acquainted many composers with the oriental traditions of the Jewish communities was the singer Bracha Tzafirah (born during World War I in Jerusalem).

BUT IT WAS only much later that a "native" composer made the hit parade and created a new style of Israeli songs which has retained its popularity over the years: Naomi Shemer, who was born in 1930 at Kvutza Kinneret. And only Yehoram Ga'on, a Jerusalemite, broke through the barrier of mainly Eastern European influence and put a new kind of Israeli popular song on the map, while folkloristically-inclined composition degenerated into imitations of foreign styles and reached the level of the Eurovision contest.

The evolution of what could be recognized as a kind of Israeli folk song was further complicated by the problem of language. While most of the early songs sung in Eretz Yisrael bore the strong imprint of a foreign culture, with either texts simply translated or new words adapted, but sung with the Ashkenazi pronunciation, it was not until the 1940s that modern Hebrew in the Sephardi mode influenced composers' rhythmic and melodic style so that it conformed with the commonly accepted way of pronouncing and accenting our language. One can easily date a song by checking its use of the words - whether the accents are "wrong" (as in *Haikva*), or whether the words fit properly into the rhythmic pattern of the melody.

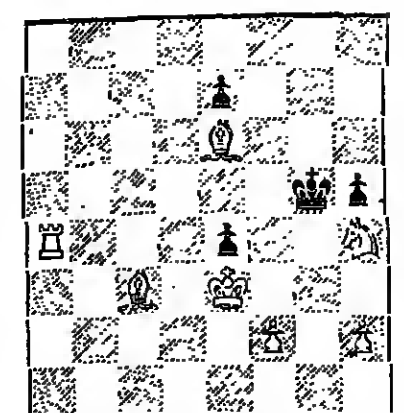
CREATING a new folk music when the whole world is badly neglecting its national musical heritage is a unique challenge, complicated by the heterogeneous traditions of the many Jewish communities gathering in Israel after having been exposed to foreign influences for centuries. Probably even a greater problem is the creation of a national folk music in an era of mass communication, when television, films and records carry everything everywhere in no time.

We have seen the very complex situation with regard to the evolution of Israeli folk song, and I have confined myself to the most important notions involved (with apologies to those not mentioned) in order not to tax the reader with too many encyclopedic details. How serious music fared we shall have to explore in a later article.

## CHESSE

Eliahu Shahaf

Problem No. 3115  
**F. GIEGOLD, West Germany 1952**



White mates in three (7-4)  
**SOLUTIONS.** Problem No. 3113 (Myllyniemi). a) 1.f5 f4 2.Kf7 Nf3 3.Kg6 Ne5; b) 1.e5 f4 2.Ke7 Be5 3.Ke6 f5; c) 1.g6 Rd1 2.Bg7 Rd7 3.Kf8 Rd8x.

**THE 1982 OSCAR**  
**GARRY KASPAROV** was awarded the 1982 Oscar, as reported in this column on March 25. We now have the details of the voting.

Of the 104 entries from 34 countries, there were 88 eligible

votes from 31 countries. The results were: 1. Garry Kasparov, 1,021 points; 2. Anatoly Karpov, 943; 3. Ulf Andersson, Sweden, 594; 4. Zoltan Ribli, Hungary, 513; 5. Mikhail Tal, USSR, 480; 6. Ljubomir Ljubojevic, Yugoslavia, 470; 7. Lajos Portisch, Hungary, 469; 8. Alexander Neliavsky, USSR, 442; 9. Vassily Smyslov, USSR, 229; 10. Lev Polugajevsky, USSR, 162 points. Forty-nine participants voted for Kasparov as their first choice, 35 for Karpov and one each for Andersson, Beliavsky and Karchnoi.

Among the women the results were: 1. Nona Gaprindashvili, USSR, 793 points; 2. Maya Chiburdanidze, USSR, 683; 3. Pia Cramling, Sweden, 632; 4. Nana Alexandria, USSR, 591; 5. Irina Levitina, USSR, 578; 6. Nona Ioseliani, USSR, 410; 7. Margareta Muresan, Romania, 395; 8. Elena Ahmilovskaya, USSR, 369; 9. She Lan Lin, China, 264; 10. Lidia Semionova, USSR, 206. Of the 76 eligible votes, 32 were given to Gaprindashvili, 20 to Chiburdanidze, 16 to Cramling, 10 to Alexandria, and one each to Ahmilovskaya and Lin.

The U.S. was represented with a record number of 17 voters, the USSR was second with 10, and West Germany third with nine. Israel was represented only by this writer, as the other members of

the AIPE (International Union of Chess Journalists), M. Czerniak and U. Tzohar, could not submit their votes in time.

**TAL - ANDERSSON 3:3**  
**FORMER** world champion Mikhail Tal and Swedish GM Ulf Andersson played a six-game match in Malmu, Sweden, to decide the third place from the Moscow Interzonal, where both players scored 8.5. Before the match, Tal was favoured on the basis of his W.L.D. 13, L.O lifetime score against the Swede. Tal won the first game, Andersson the sixth. The rest of the games were draws. Here is Tal's victory.

**TAL - ANDERSSON**  
 1.f4 Nf6 2.e4 e6 3.Nc3 Bb4 4.Qc2 e5 5.dxc5 0-0 6.Bf4 Nc6 7.Bd6 Re8 8.a3 Qa5 9.Rc1 Bc3 10.Qc3 Qc3 11.Re3 Ne4 12.Re1 Nac5 13.Be5 Ne5 14.h4 Ne4 15.e3 h6 16.Bd3 Nf6 17.Ne2 Bb8 18.Nd4 Rb8 19.0-0 Re7 5 20.Re2 Kf8 21.Rf1 Ke7 22.e4 Re8 23.e5 Ne8? (23... Ng4 24.f4 g5?) 24.f4 Rb8 25.Be4 Rb8 26.e5 27.Be5 f5 28.Bf3 g6 29.Kf2 Rb8 30.e6 d1 31.e7 Nd6 32.Re1 Be8 33.Bd5 Ne4 34.Be4 f6 35.Re4 Kf6 36.Re5 a6 37.Re5 Rb1 38.Nf3 Rb3 39.Rb3 Re3 40.Re3 Ke7 41.Ne5. Black resigns.

**HASTINGS 1982/83**  
**YACOV MUREY** won the following prize from the *Players Chess News*: "Murey is one of the chess circuit's most interesting players. He has a slew of openings novelties

to his credit. His fierce will to win sometimes goes against him when he takes gigantic risks to produce a decisive result. The spectators certainly get their money's worth, however." Here is Murey's game against the winner of the tournament.

**MUREY - VAGANIAN**  
 1.e4 e6 2.d4 d5 3.Nc3 Bb4 4.e5 b6 5.Qg4 Bf8 6.a4 Ne7 7.Nf3 Bc6 8.Nb5 Ng6 9.Ng5 Qd7 10.h4 e6 11.h5 Ne5! 12.de5 c5 13.Bd3 Ne6 14.Nh7 Ne5 15.Nf8 Kf8 16.Qb4 Kf8 17.Be2 d4 18.Bf4! d3 19.Be5 de2 20.Qg4 Rh7 21.h6 Rd8! 22.Qe2 f6! 23. Bf4 e5 24.Be3 Qb7! 25.ab5! Qg2 26.Qc4! Rd5 27.Rf1 Bb5 28... Qc8 Kf7 29.e4 Re5! 30.Be5 Be4 31.Ra7 Kf6 32.Qe8 Kg5 33.f4! Kh6! 34.Rf2 Qf1 35.Kd2 b5 36.Kc3 Qf2 37.Kc4 Qf4 38.Kd5 Qd4 39.Kc6 e4 40.Ra3 c3 41.h3 Qe4, and Black won on the 59th move.

**ART OF ATTACK**  
 White - Kh1; Qh3; Rf1, Rg1; Bc3; Nd1; Ph2, e2, f5, g5, h2, f1f1. Black - Kg8; Qe6; Ra8, Re8; Be7; Na4; Ph6, h4, e4, e5, f7, g7, f1f1. 1.g6! hg 2.fg1g 3.Ra4! Qa4 4.Qe6 Kf8 f4... Kh8 5.Rg3! 5.Ef1 Ke8 f5... f1f6 6.Rf6 g7 7.f1f6xg7 6.Bg5 Re7 7.f6x7 Re7 K.Qg8, and White won. (Ziedina-Ajre, Riga, 1982).

**COUP DE GRACE**  
 White - Kh1; Qh3; Rf1, Rg2; Nh5; Pa2, b3, d5, e4, f6, g5, f1f1. Black - Kg8; Qa6; Rh7, Re8; Nh5; Ph4, c3, d6, gh, h7, f1f1.

1.Nc7! and Black resigned in view of 1... Qd3 2.f7 Kg7 3.Ne6! Re6 4.Rf6x. (Schorris-Leonhardt, Bad Nimrod, 1933.)

**BRILLIANT TOUCH**  
 White - Kh1; Qd3; Ra1, Rd1; Bg2; Ne2; Ne2; Pa3, b2, c4, e5, h2. (12). Black - Kg8; Qh6; Ra8, Rf2; Be8, Bc3; Pa5, b6, c7, d5, e6, g4, h7. (13). Black to play.

1... Rg2! 2.Kg2 Qh3 3.Kh1 Qf3x. (Turbin-Zaremk, correspondence game, 1978/79.)

**ENDGAME BRILLIANTY**  
 White - Kh1; Qh8; Bd4; Pc3, f3, g2, h3. (7). Black - Kf7; Qd6; Nf8; Ph5, e6, f5, g7, h7, (8). Black to play.

1... Qd4! 2.cd b4 3.g4 h3. White resigns. (Hasanova-Zaitzeva, Moscow, 1982.)

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WOE TO the vanquished; woe to the victor! This is the tenor of Euripides' *Trojan Women*, and of Jean-Paul Sartre's revised version of it. Since this theme has been updated and Israelized by Holec Freitag's interpretation in the Habimah production of the play, and has become a subject of heated controversy in this country, let us look at a few quotations that have nothing to do with Israel in particular.

W.J. Oates, in the Whitney J. Oates and Eugene O'Neill edition of *The Complete Greek Drama*:  
"In a very fundamental sense the *Trojan Women* seems to reflect Euripides' reaction to a shattered ideal. The play, produced in the spring of 415 B.C., followed closely upon the siege and capture of the island of Melos by the Athenians. In a spirit of cold-blooded and brutal imperialism, Athens had taken the island, massacred the adult male population, and sold the women and children as slaves... Euripides' illusion of a great and just democratic Athens crumbled into nothing. Even at the very moment when the play appeared, the same military faction which had determined upon the action against Melos was still in power and was gathering its forces to embark upon the ill-fated expedition against Sicily... The emotional strain of the whole play perhaps would be intolerable, were it not for the fact that there is in these women, though utterly desolated, inspiring courage and the capacity to endure whatever may follow. It is in this way that Euripides has expressed his ultimate belief in man's dignity and worth and strength."

Philip W. Harsh in *A Handbook of Classical Drama*:  
"The *Trojan Women* is a stark and unrelieved tragic spectacle of tremendous power... Few literary works so devastate the martial spirit; few have so effectively shown the futility of war and its annihilation of victor and vanquished alike. Although the play is not without elements of patriotism, it is truly remarkable that such a play was produced by the Athenian state in the midst of a bitter war." (The Athenian theatre was fully subsidized by the state, and citizens were paid to attend.)

THE READER may draw his own conclusions. Choosing to stage this play in Israel in 1983 is a political statement, in the same way that Sartre's adaptation was in Paris in 1964, after the Algerian war. Dressing the Greek soldiers in khaki fatigues and letting the Trojan women wall in an Oriental style only adds redundant emphasis.

Some Israelis will hate it, quite rightly from their point of view; others will be reassured that the theatre is still a vehicle of criticism where controversial issues are raised. In Israel today the theatre has become one of the very few rallying points of opposition to the prevailing climate of opinion, just as it was from time to time in ancient Athens.

The audiences seem to love the performance. This is mainly due to one of its great strengths, which is also one of its weaknesses. Orna Porat's wonderful portrayal of Hecuba captures our attention and our hearts. Hecuba is a former Trojan queen who has lost her husband, her sons and one of her daughters, and who is about to become a slave together with her other daughter. Porat gives us, in grand style, another version of the *mater dolorosa*. Israeli audiences have loved so dearly since Hanna Rovina's days. This seems to be

## Woes



Sartre, (below) Orna Porat.



## THEATRE

### Uri Rapp

what our actresses do best and are most popular for.

I have no objection to Porat's performance but her very success obscures what is most important in this play. The real heroes (or anti-heroes) are the Greeks as a collective and the Trojans as a collective. This play "has one theme only, Troy — why it fell, how it fell, and what is to happen to them, the survivors" (H.D.F. Kitto, in *Greek Tragedy*).

This aspect was stressed even more in Sartre's adaptation. Individual tragedy pales beside the tragedy and senselessness of war itself; and the Helena episode in the play, which has very little to do with Hecuba's woes, serves to point out the triviality and futility of the reasons for which men go to war.

THE UNRELIEVED bleakness of the play, which is in effect no more than a prolonged dirge of the suffering women, does not diminish its dramatic power. Both the direction, by Holec Freitag, and the design, by Angelika Adingen, enhance it. Porat's excellence almost makes us forget the other actors who are muddling but adequate, with two exceptions.

The two most interesting characters in the play are Cassandra and Helena. Cassandra should be very complex; she should have the dignity of a royal princess; the integrity and innocence of a virgin priestess; the ferocity of a prophetess of wrath, and, as Sartre wrote in his notes to the play, the "erotic fascination which leads her to fling herself into Agamemnon's bed even though she knows she will perish with him." None of this comes through in Gila Almagor's performance, which can best be described as nondescript.

Helena, the cause of all the trouble, should project the kind of fatal sexual attraction that caused good and brave men to go crazy and sacrifice their lives, and which in this play causes Menelaus to take her back despite her unfaithfulness. Again, none of this comes through in Anath Harpazi's performance. "Was this the face that launched a thousand ships, and burnt the topless towers of Ilium?" Hardly.

In Euripides' play and in Sartre's adaptation the gods Poseidon and Athena appear and talk, showing the weakness of the gods in general. Sartre even added an epilogue spoken by Poseidon in which the god foretells the doom awaiting the victorious Greeks. This epilogue is vital to the play. In the Habimah staging these parts have disappeared, though the two gods are mentioned in the list of actors and Sartre's explanation of his version is printed in full in the programme. I do not know what caused Habimah or the director to delete these 15 minutes; the decision seems to me to be mistaken.

This performance is important, both theatrically and politically. Israelis, whatever their political persuasion, should fill the small hall of Habimah for as long as possible not only to enjoy the play but also to make sure that the theatre will continue to air the issues and controversies of the day. This performance, for all its shortcomings, deserves it.

YEHOASHUA SOBOL and the Haifa Municipal Theatre should be congratulated on the public recognition of *A Jewish Soul*. They have already received several Kinor David prizes; now they have also been awarded the coveted Meskin prize.

Readers may recall my review, more than a hundred performances back, of *A Jewish Soul*. The various prize-givers have called it the best original play of the year; it's actually one of the best original plays in many years. It is, in addition, one of the most important plays in the history of the Hebrew theatre.

It is full of philosophic and psychological insight, historical detail and human conflict. If this sounds somewhat forbidding, let me add that *A Jewish Soul* is a colourful, lively and enjoyable. It has had full houses all over the country night after night; and though I do not consider the box office a final court of appeal, it does provide supporting evidence.

The play's popularity is significant, especially in view of its demanding nature, and the fact that it doesn't play down to an underestimating audience. The censorship board has passed it, I believe unanimously, though some people who haven't seen it, and in any case aren't theatre-goers, have attacked it as inimical to Judaism, Zionism or the State of Israel. They haven't acknowledged, and in any case wouldn't have been impressed by, the fact that, apart from its other merits, it deals incisively with fundamental issues of anti-Semitism and of Zionism. It even involves itself with the basic problem of Israel today — its withdrawal from Zionism as a form of renewal into a corrupt style of Diaspora thinking and life. But it may be that the self-appointed guardians of spurious values want to suppress just such insights into the state of the nation. I hope the international audience will understand and appreciate this play, and its honest self-examination, and its other qualities, when *Soul of a Jew* is performed at the Edinburgh Festival this summer.

## Popular bid



BRIDGE / George Levinrew

Deal 1

North	South	East	West
♠ A 9 6 5 3	♠ 4	♠ Q 7 2	♠ A 8 5 4
♥ J 3	♥ K 10 8	♥ Q 10 9 7	♥ Q 6 2
♦ J 8	♦ K 10 8	♦ Q 10 9 7 4 3	♦ A 9 7 5
♣ K 10 8	♣ K 10 8	♣ A 5	♣ Q 6 3 2

The Bidding:

South	North	E-W
1 NT	2 ♣	
2 ♠	4 ♠	all pass

OUR FIRST DEAL is from the recent European championship. The Dutch, sitting East-West, defeated four spades, which their teammates made at the replay. The bidding was the same at both tables, with the two-heart bid a transfer to spades. (This transfer bid has become popular with many players, allowing the stronger hand to be declarer and concealing his strength from the opponents.)

Double-dummy, it would have been easy to set the declarer: club ace, club ruff, heart ace and club ruff. But the Dutch West did it the hard way. West's opening lead was the spade four. I do not like the opening lead to be a singleton trump, which South here won with the ten, for it may as in this deal finesse your partner and cost a potential winning trick.

Declarer still had four potential losing tricks — two hearts and two clubs. Declarer — who had the opportunity to finesse the club ten and lose only one club trick — led a club to the king, which won the trick. (I do not understand this play.) Trumps were pulled, and in an effort to establish a fourth club, the

ONE OF THE constant arguments in bridge is whether bidding or play

is more important. In this deal, from a match between Canada and South Africa, there is a difference in bidding style and in top-level play as described below.

When Canada was East-West, South Africa reached four spades in a pedestrian style, making an over-trick. Some players with the North-South cards would lie in six spades and would probably be set, because of the distribution, although it can be made double dummy.

Our interest is how Sammy Keheli of Canada with the above bidding made six no trump. A diamond was led to dummy's king and declarer followed it with a heart to South's queen. West's cue bid nine on the second trick was a cue to South, who continued with a top heart, unblocking with the ten from dummy when West discarded a club. A diamond to dummy allowed declarer to finesse the heart eight and then to win his last two hearts.

West discarded two diamonds and a club. Would you as declarer discard a club from dummy in order to try to make 13 tricks? If you would do so and play spades without finessing against the jack you would be set. On the hearts, declarer discarded two spades from dummy. He did not need them to make the contract. He then won with the diamond queen, the spade queen and the spade ace, leaving this position:

North	South	East	West
♠ A J 10	♠ 4	♠ 7 2	♠ A 8 5 4
♥ 8	♥ K 10 8	♥ Q 10 9 7	♥ Q 6 2
♦ K 10 8	♦ K 10 8	♦ Q 10 9 7 4 3	♦ A 9 7 5
♣ K 10 8	♣ K 10 8	♣ A 5	♣ Q 6 3 2

A club was led to the ace and West had to lead into dummy's tenace in spades. Thus the slam was made.

WE OFTEN are plagued by "blind spots" and needlessly make the wrong play. In a new book, Fred Karpin demonstrates logically why the blind spots need not occur. (*The Play of the Cards — Self-Quizzes in Bridge* by Fred L. Karpin, published by Max Hardy, Hawthorn, California, 210 pp., 1982, paperback \$6.95.) The book presents 66 deals by the declarer and 38 by the defence, where the winning plays are overlooked because of the blind spots. The problems are on one page with the solutions on the next. Karpin is an expert and prolific writer. Here is the first problem in the book:

The Bidding:

North	South	East	West
♠ 9 7 5 4 2	♠ A K Q 10 8 6 3	♠ 4	♠ 7 2
♥ 9 7 2	♥ 8	♥ 7 4 2	♥ 9
♦ A 10 4	♦ 6 2	♦ 6 4 3	♦ Q 9 8 7
♣ A	♣ 5	♣ Q J 10 8 7	♣ A 9 6 4

The opening lead is the queen of clubs. How do you proceed? Safety play requires the discard of the spade 10, not the diamond deuce. If West holds four spades to the jack you can be set if you discard the diamond. If you discard the spade 10 you can establish the spade nine in dummy for the later discard of the losing diamond.

The book is highly recommended as a text or your bridge thinking. □

# This Week in Israel - The Leading MUSEUMS

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2. *The Living Bridge*—The meeting of the Volunteers from Erez Israel with the Holocaust Survivors.  
3. *The Jews of South Africa*.

**Events**  
1. *Wee Spinoza an Existentialist?* A lecture in the series "The Scholar's Tribune" in cooperation with the Chaim Rosenberg School of Jewish Studies, Tel Aviv University.  
Wednesday, April 13 at 12 noon.  
2. *The Jews in 18th Century German Bourgeois Society as Reflected in Caricatures of the Time*. Third lecture in the series "Chapters in German Jewish History" in cooperation with the Chaim Rosenberg School of Jewish Studies, Tel Aviv University. Lecturer: Dr. Henry Wasserman. Moderator: Moshe Halav.  
Wednesday, April 13 at 6 pm.  
3. *The Holocaust and Yiddish Literature*. A study evening in Yiddish (in cooperation with the World Council for Yiddish Culture). Participants: Mordechai Haimish, Yitzhak Meir, Hirsch Smoler, Yissachar Fater, Israel Kaplan. Moderator: Elazar Podolsky. Reading by Nechama Ullschitz.  
Wednesday, April 13 at 8 pm.

**Jewish Cinematheque**  
Screening of the films "The Last Sea" at 12 noon and "The 81st Blow" at 3 pm, Sunday, April 10 (Holocaust Memorial Day). The films are in Hebrew with English subtitles.  
Screening of the film "Charlotte": Mon., April 11 at 8:30 pm; Tues., April 12 at 6 pm; Thurs., April 14 at 8:30 pm. The film is in German with English subtitles.  
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Visitors to the Weizmann Institute are invited to an exhibition in the Wix Library on the life of Israel's first President, Dr. Chaim Weizmann, as well as an audiovisual show in the Wix Auditorium on the Institute's research activities. The latter is screened daily at 11 am and 3:15 pm, except on Friday, when it is shown at 11 am only. Special screenings may be arranged.

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# Aroch's last caress

Meir Ronnen

ARIE AROCH (1908-74) had a distinguished career as a professional diplomat but he is remembered as one of this country's most lastingly influential artists, a veteran supporter of the New Horizons movement who moved beyond it and helped pave the way for several different schools of Israeli art of the Sixties. Almost singlehandedly, Aroch pioneered the combination of pencil with paint and panda pastel; pop image with abstraction; and the idea that method or process produced the esthetic: he made Israeli art conscious of surface. He also made them conscious of the fact that intellect could be combined with sensuousness.

Aroch was accorded a posthumous retrospective at the Israel Museum in 1976; Curator Yona Fischer wrote in the catalogue:

"In several ways the three lithographs on which Aroch worked in the last years of his life form a summary of his preoccupations... A comparison between the experiments he made in pencil and in colour over the intermediary impressions and the finished print

demonstrates how well Aroch utilized the thinnest possible veil of the colour on the coarse paper in order to create the image as the most essential fusion of the form and the material."

These lithographs — and a silk screen print — together with studies and intermediary impressions that led to their final version, are now on view at a lyrical and quietly moving exhibition most of which is being shown to the public for the first time.

Aroch devoted much of his last years of failing health to the creation of these prints: "Crossed Profiles" (1970) showing a vertical and horizontal cypher for a sort of Easter Island profile; "The Boat" (1971) based on permutations of the figure eight and giving an in-and-out view of a dinghy; "Two Trees In Memory of Hamezayer" and "Ratchik's Shop" (1972-3); and "Leaves," which he left in an intermediary stage at his death.

The beautiful and sensitive studies reveal something of Aroch's thought processes and how he constantly reductively refined each composition until he achieved the comparative austerity of the lithographs (superbly printed by



Arie Aroch (1908-74): Study for "Ratchik" and, at right, the final lithograph (Debel Gallery, Ein Karem).

painter Dedi Ben Shaul). Aroch caressed the surface of the paper in an act of love but he was hesitant about what to place upon it; the tentative quality of his work has always invested it with a certain poignancy.

A good example of all this can be discerned in the final versions of "Ratchik," where the semi-

architectural echoes of Cezanne and Morandi give way to a flatter plane and a more minimal linearity reminiscent of Klee and Miro, without actually resembling either.

Nearly all the works on show are given a special unity thanks to the unique frames recreated by this gallery from a single example Aroch

once brought to it; the frame was his own invention. All in all, the gallery has stolen a march on the Israel Museum, which might very well consider a subsequent showing of this instructive and sensitive display of final works by one of Israel's most important figures. (Debel Gallery, Ein Karem). Till April 30. D

## Styling versus design

Meir Ronnen

A SHOW OF design and product planning, touted as the most comprehensive display of its kind, has opened at the Palevsky Design Pavilion. It allegedly traces the design of the Ford Sierra over a period of 26 months (it took another 26 before the first car was produced). But the exhibition largely comprises some pretty fakes of the first conceptual sketches, a full-size wooden mock-up and two versions of the actual car itself. The panels themselves are PR mock-ups.

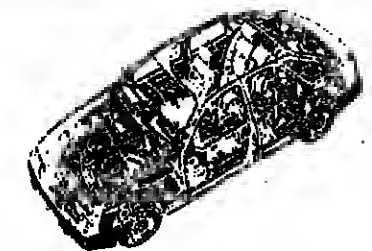
Some of the panels are very wordy or merely technical, like the master profile blueprint and the computer drawing which allowed the engineers to predict performance of key parts of the shell under stress. There is also a sculptured clay model of the massive instrument panel.

Also sculptural are the seats. That of the driver automatically adjusts to the body (that of the driver's companion can also be adjusted, but manually). But the more sophisticated refinements of design are less obvious. The driveshaft hump is unusually high and this comparatively large car (which replaces the Cortina) seats only four in reasonable comfort. Leg room at rear is minimal. The Sierra designers seem less concerned with design than with styling.

Competition between car manufacturers is a life and death affair; as with evolution, improvements in adaptive design ensure the survival of the fittest. The incentive to design a better, competitive car is tremendous. A revolution has recently taken place in electronic ignition and regulation of gas consumption. (The new British Maestro even talks, telling the driver that gas is low or that its brakes are beginning to wear.)

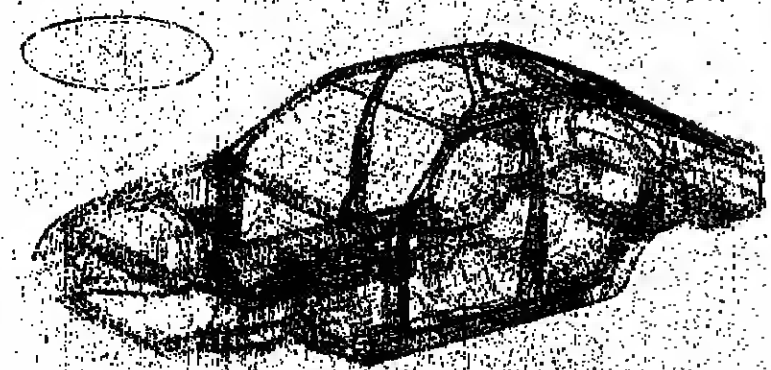
For all that, cars are still essentially what they were when horse-drawn coaches first appeared: a box along between four wheels. The only recent innovation (since 1950) has been the disappearance of the mudguard as the box shape has widened and enclosed the wheels. Much importance is laid on aerodynamics, both for road-holding and fuel consumption reasons. The Sierra models, for instance, were tested in a wind tunnel at Daimler-Benz. All surfaces are flush.

Car designers have been more innovative with power plants, now often connected directly to the wheels, eliminating the hump which spoils the Sierra (perhaps it was named for this hump?). But apart from the now discredited Wankel engine, basic power plant design remains unchanged too, despite improvements in fuel and ignition systems. But even these changes have brought difficulties in their wake. Despite the widening of the bonnet, engine space has been become so crowded — particularly



when an airconditioning system is added — that owners find it difficult to even get to a plug; most of those interested in doing so can longer service their own motors. I have also yet to come across a design that offers protection of the expensive rear-light shields from minor accidents. In this exhibit, the engine is not shown.

This show was first seen last autumn, at the new design wing of the Victoria and Albert Museum. If it does not prove intelligible to the average visitor, it will at least give them some idea of the complexity of designing a modern vehicle. This complexity is not necessarily a triumph of modern design. The Sierra, despite its elegant streamlined shell, is not a total advance in car design. It is rather an example of why cheaper German and Japanese cars do better. (Israel Museum, Jerusalem).



Structural analysis of the shell of the Ford Sierra. Drawing was produced by a computer (Palevsky Design Pavilion, Israel Museum).

## Serving religious sincerity

Ephraim Harris

ERNST DEGASPERI (Austria) a fairly frequent visitor, shows etchings and pen drawings which manifest the influence of his country's fantastic style and are here devoted to an exhibition entitled "Peace," suggested by the Israel-Egypt agreement. These already exhibited at Cairo are also included. They are imbued with Islamic ideas of art, abstractions confined to a single circle, often a stylized star, an Arabic inscription at centre; colour plays a more conspicuous role than in the graphics intended for Haifa.

At Hagefen Gallery, where his work unites Christian and Jewish concepts, some evidently apocryphal, we can appreciate his talent in black and white, beside which his work in colour decidedly pales. On the whole, he is most at his ease in figurative pieces integrating two personages e.g. "The Covenant of God with Noah" (I) where God pours down water into Noah's open hand; the powerful "Martyrdom of the Prophet Isaiah and St. Simon," both apparently engaged in a tug-of-war presided over by a third figure in the middle (II). A third drawing is "Joseph Forgives his Brother" (3). The section culled from passages in the Lord's Prayer, although generally abstract, does contain a bent, worried and humble figure "Give us this day our daily bread" (17).

The spirit of Degasper's religion is founded on forgiveness and humility which complement each other. In a small group of plants, two represent that Israeli standby, thorns, viz. "Dance of the Desert" (34) and a Christian concept, "Humility" (37). A gentle fern-like leaf is called "The Fiery Furnace of Jahwe" (40) — so much for the artist's views on divine revenge and punishment. The same approach is borne out by the titles of drawings 23-32.

A whole series has been given over to "Jerusalem". The triumphal "Light of Jerusalem" (4) places a Menorah at centre; "Jerusalem Forgotten" (5) brings the full weight of the fantastic style for the expression of indignation; what may be either a strange beast or an unkempt monster of a tree obscures the noble buildings to the far right. Degasper is to be congratulated on putting his aesthetics at the service of religious sincerity. The show remains in Haifa (Hagefen Gallery) until April 20 and then goes to Jerusalem and Tel Aviv.

GEDALIA GONEN shows landscapes in watercolours. The most impressive exhibits are those in his personal approach, the minimalist work, delicately intruding trees and hushes into the extensive space and an atmosphere of mistiness. His impressionism stands at the opposite extreme from expressionism, completely uninfluenced by the latter. The artist infuses variety into subjects which might otherwise appear stylistically narrow. For example, trees on the left and a distant perception of trees on the middle ground to the right; three stunted trees on the picture surface and beyond, only the veil of mist; the same composition applied to a low line of bushes; night closing in on a landscape lit up in blue from the background and by reflection in the water, etc., etc. He has also introduced types of a bright daylight landscape marked by planned areas of pink, one of the most appealing being a view of Kinneret (22).

Gonen has also added other media. The gouaches are darker and thicker than the watercolours, which he paints thinly partly to obtain blank areas and partly because of watercolour's essential spontaneity. Most of the gouaches have been inspired symbolically by the latest war. Another medium is pastel which is not the artist's forte. (Auditorium, Haifa). Till Apr. 9. D

## Looking for the real Bergner

Gil Goldfine

THERE IS NO doubt that Yosi Bergner is one of Israel's most popular painters. His canvases are enjoyed, collected and prized by many; and viewed by others as well-executed "potboilers."

This limited acceptance and wide appeal makes Bergner an enigmatic figure. He is an accomplished technical tactician whose application of paint, colour theory and compositional layouts flow with ease and security. But he is obsessed by subjective content. Once chosen, Bergner's narratives become obligations to his self, and he bats them out, canvas after canvas, until the dedication results in banal overkill.

Magical Melodrama

Without delving into the essence of true surrealism it should be noted that Bergner's pictures are staged facades in which reality merely steps back one pace to create a dreamy, stylized, emblem of an episode, story or issue. The resulting symbols are linear and repetitive; only the action or location is altered. Bergner might be considered, for this reason, an artist's illustrator more than an artist's painter. Because his images are somewhat magical, non-threatening and wrapped in sanguine melodrama, the average spectator is able to approach them with understanding, with a willingness to interpret the mystery or accept the images at face value. Also, because of the soulful content, Bergner's pictures maintain a consistent human quality.

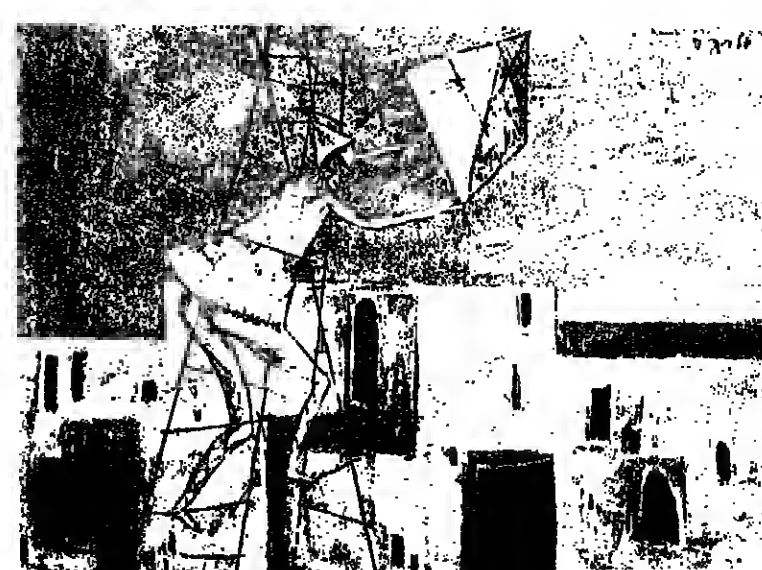
The current Bergner "retrospective" comprises more than 90 oils (supported by several drawings and watercolours) that begin with a 1938 self-portrait and culminate with his latest works. Given this opportunity to view Bergner on a vast horizontal plane, one is at first absorbed by definite talents than disappointed by Bergner's own, internal, conditioning. Because of these limitations, the scope of the exhibit picks up all the flaws while diminishing the highlights. All the famous Bergner "characters" are in the exhibit: the early, darkly coloured, brooding figures from the 1930s, the blue-grey kite flyers of the '50s, animated toys, wild flowers, kitchen utensils with graters et al., and the late, Byzantine-inspired, figurative paintings set in forest and town.

Kitchen Families

These serialized sets, because of their assembly line effects, look contrived and repetitive. The air they breathe seems to be recycled and indicates lack of true variation. Until they became carbon copies of each other, Bergner's pictures of



Yosi Bergner: "Still Life," 1965, and, below, "Clown," 1957 (from his retrospective at the Parke Gallery, Tel Aviv).



Didi Ben Shaul: painting on paper (Rodiut Gallery, Tel Aviv).

pressing irons, graters, pots, pans and other utensils projected a life of their own. Cramped into condensed still-life compositions or flying away in an El Greco-ish blackened sky, his metallic objects are scratchily animated into a family circle. The earthiness (in colour and texture) of this series, together with the expressive whimsy of his engaging toy paintings from the late Seventies, are about his best work. In the latter, group differences in style, from effusive abstract brushing to tight renderings of tin soldiers and stuffed animals on a table top, are refreshing in handling.

Bergner's technical capabilities, coupled to a base of solid drawing, give him the means to be a much better painter than he is. Despite the occasional brilliant passage he remains an artist of formula. (Parke Gallery, corner Gordon and Dov Hoz, Tel Aviv).

## Poisonous rumours



Hundreds of Arab schoolgirls in Hebron, Beit Jalla and other West Bank towns have been complaining of dizziness, headaches and stomach pains during the past two weeks. Rumours were spread of mass poisoning.

Israeli and Red Cross personnel investigating the incidents have found no evidence of poison or disease. Officials of the World Health Organization and American experts have arrived to make their own reports. Meanwhile, the incident is being used by P.L.O. leaders and some U.N. members to castigate Israel.

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## ART GUIDE

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### Jerusalem

**MUSEUMS:**  
Israel Museum, Exhibitions: Permanent Collection of Jewish Art and Archaeology; Bezalel (1906-1929); Art of Bezalel Teachers; Portables: Letterheads by Penzberg; Primitive Art from Museum collection: How to Look at a Painting; Special Exhibits: Seder Plate, 1925; Japanese Miniature Sculpture, 18th-19th cent.; Netsuke and Inro; Pilgrim Souvenir Objects and Christian Lamps; Clay Jug and Juglet; Middle Canaanite Period IIA; Illuminated Haggadah; Kadesh Barnea, fortress from Judean Kingdom (Rockefeller Museum); Wonderful World of Paper (Paley Centre next to Rockefeller Museum); 52 Months to Job One — Designing the Ford Sierra; Sefer Maasch Faviyah; Raphael in Prints.  
Galeria Yisrael Museum, Kibbutz Hayotzer, V.S. Haimichev. Original prints by international artists. Tel. 02-819854, 280031.  
**Jerusalem City Museum — Tower of David — The Citadel.** Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun-Thur. 9.00, 11.30 a.m.; 1.00, 3.00 p.m. Nightly (except Fri. and Holiday) in French. 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters".  
**Yehuda Moshe Winzler Permanent Exhibit** on life and work of the Master Miniaturist. Sun-Thur. 9 a.m.-4 p.m., Fri. 9 a.m.-1 p.m. Admission free.  
**The Touro Synagogue.** Permanent Exhibits as Jerusalem Divided and Reunited in restored former military outpost. Sun-Thur. 9 a.m.-3 p.m. (1st Hall Entrance \$1).  
**Old Yishuv Court Museum.** The life of the Jewish community in the Old City, mid-19th century. World War II. 6 Reh. Or Haimim, Jewish Quarter Old City. Sun-Thur. 9 a.m.-4 p.m.  
**Sir Isaac and Lady Edith Wolfson Museum** at Hachal Shalom Permanent Exhibition of Judaica, Diorama Room: History of Jewish People. Exhibit of drawings by Mark Podwal. Special Pesach Exhibit. Sun-Thur. 9 a.m.-1 p.m.; Fri. 9 a.m.-12 noon. Tel. 655212.

### Tel Aviv

**Tel Aviv Museum.** New Exhibitions: New Relating from Germany. New Painting from Joshua Geisel Collection; Canetti, McLean, Pukalino, A.R. Penck, Expedition to the Holy Land. Continuing Exhibitions: Helmar Lenzki, Photographs 1910-1947. Michel Na'aman 1975-1983 (Hajon Rubin Pavilion).  
**Rubinstein Pavilion.** Visiting Home: Sal. 10-2, 1-11: Sun-Thur. 10-10, Friday closed, Helena Rubinstein Pavilion Sat. 10-2 Sun-Thur. 9-11, Fri. closed.

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which will, they say, destroy the least unsullied part of the river.

South of Lake Kinneret, they point out, the Jordan is far smaller than it formerly was, as a result of the siphoning of a large part of the lake's water for the National Water Carrier, as well as polluted, by the sewage of nearby settlements. The Intest Electric Corporation plan has been shelved, they say, but it still represents a threat that may be revived at any time.

ALL THAT is forgotten, however, as we cross the river north of the lake. Here it appears as if all of people of all ages, in cars, buses and on foot, all making their way to the countryside.

There is no lack of hitchhikers, and we pick up two members of a large group of religious schoolgirls, all dressed in long skirts. They are to set off on their hike very near to our own meeting-point. Their trip, privately planned, has so far been far better than they had imagined, they tell us.

As for us, we drive into what appears to be a large traffic jam. But we are soon matched up with our guide, Miriam, who takes charge of a small group of cars. There is only one moment of doubt as she goes from car to car introducing herself. "It's about a five-hour walk," she tells us.

I look down at my six-year-old. "Do you think he can make it?" I ask.

"Oh, he looks like a pretty sturdy fellow," she answers. With visions of tramping along with a small child on my back, I follow the other cars to our starting-point. As we assemble, Miriam looks about her. There were 15 cars scheduled to come with us. Now there are only eight. The others were evidently scared off.

The hike itself is an explosion of colour. Normally, Miriam tells us, one type of flower at a time covers the landscape as spring progresses. This year because of the heavy rainfall, the early flowers continue to blossom along with the late bloomers.

I reflect, a bit sadly, that like the proverbial *gadol* Jew, I know none of the names of the flowers, the birds or the trees. My son can already identify more flowers than I can. But there are some surprises. As we walk along, we see magnificent pale irises, almost white, with just touches of blue. "The Gibboa iris," someone says, and I find myself objecting. The Gibboa iris is dark purple, almost black, as I know very well from a previous excursion. It is, in fact, the Golan iris.

Another time, as we are resting by the stream, I see two large birds circling lazily from the cliff opposite us. Vultures, I think almost subconsciously noting the serrated tips of their wings. A few moments later our guide concurs with me. I seem to be learning about nature in spite of myself.

When we began our walk, Miriam warned us not only to look but to listen and smell as well. The fragrances came almost immediately, a sharp cinnamon-like aroma wafting out from bushes of yellow blooming. It is, Miriam tells us, one of the many ways by which flowers attract insects.

Other plants have leaves that get paler as they near the flower. Still others have odours which hardly attract humans, but which seem to drive certain insects mad with desire. Though, indeed, there is plenty of evidence of the influence of spring on humans among the



Nahlan ibex. (Below) Young kestrel.



hikers we see on our route.

For my son, there is another aspect of spring love that he finds fascinating. When we identify a very loud noise along the way as frogs, Miriam informs us that it is the boy frogs calling the girl frogs. This, for him, is far more interesting than any flower and when, in a little pool of still water, we actually see a frog darting away, his day is made, even if he is not completely convinced by my comment that frogs do not make good pets.

THE WALK proves to take almost all of five hours, even if it is not in the same way as Miriam envisioned it. Later she tells us that she had planned long rests with explanations, swimming in rock pools and a visit to the base of the impressive Zavitian Falls. In fact, though we do rest a bit, and have a lovely swim in an ice-cold stream-fed pool, it is mostly walking.

This is not because of the small children, who keep up admirably, but because of a couple of tourists whose friends, olim from the U.S.,

have taken them on a nature outing. The visitors are woefully unprepared, both in dress and in physical condition, and they inevitably fall behind, with the rest of us waiting for them to catch up.

From time to time I hear comments about "the Americans," and I am torn between a desire to defend my country of origin and an equally strong desire to join in the grumbling. But one cannot but feel sorry for the woman, in her spring dress and casual shoes, as she navigates the rocks across the stream or climbs down an especially steep patch.

Her friends are already planning an outing for the morning, but I reflect that their visitors will probably beg off and spend the day beside the hotel pool. For my part, I take a special pride in the fact that though my sabra appears quite tired, I hear nary a word of complaint.

MEANWHILE, Miriam is concerned that, because of the lack of time, she has been unable to convey the message of the SPNI concerning the Jordan. She does note that the Zavitian was one of the streams the Syrians had planned to divert in their efforts to deprive Israel of the water of the Jordan. They were only foiled by the Six Day War, she says, adding that what our enemies failed to do, our friends may accomplish.

One of the hikers puts the matter in a different light. When his young daughter asks him what the conference is about he answers, "They're always against anything economical."

In fact, it is not only the Electric Corporation plans that have come under fire, but also another plan to utilize the water of the Banyas, another source of the Jordan, for the settlements in the Golan Heights. This, says the SPNI, would destroy the unique falls and the landscape which attracts so many visitors.

Because we are so late, we can only view the Zavitian Falls from above. They are so impressive that we resolve to return to see them from below, but I have made many such resolutions in the past and kept few of them. Briefly, Miriam tells us that the Zavitian, fed by underground sources, flows into the Mishushim and then into the Jordan. We hurry back to our cars to go to the conference, but not before availing ourselves of the wares of an ice-cream vendor who has found his way to this beauty spot.

As we drive by, we see the same group of religious girls. They, too, have finished their hike, but while we were walking along the ring itself, and taking advantage of the fact that its water is unpolluted, they were walking above the spring, with nothing to drink. One is badly dehydrated, so we take her with us and make her drink what is left in our container.

On leaving them at the crossroads leading to the conference, we pick up two boys, one with a large net, which he tells us is for catching not only butterflies, but other insects as well.

By the time we arrive at the conference, it is clear that we are very late. We hurry along to the meeting-place. At one point I want to stop to admire the view, but my son urges me on. He does not want to miss anything. In fact, we have missed all the speeches, and are only in time to sing along with the thousands of others sitting around in the open air and watching the Jordan below.

Greeks and developed dancing

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All senders of the IMEDIA packets will be in for additional surprises even without the drawings. So hurry and send us the IMEDIA packets (the more packets, the greater your chances for winning the drawing prize). Packets should be sent to L'oreal, P.O. 8, 32055, Tel Aviv, indicating name of purchaser, complete address and name of shop where the superb IMEDIA hair dyes from the House of L'oreal Paris were bought.

The drawings will take place in the presence of the company's accountant, a representative of the firm's executive staff and a representative of the advertising agency.

The secret of the Frenchwoman's charm from the House of L'oreal Paris

A genuine beauty product. After shampooing. Wonderful material for all whose hair has deteriorated because of sun or rain, and for those suffering from knotty hair.

ELSEVE BALSAM

# TEL AVIV UNIVERSITY

## Rubin Academy of Music

### America Israel Cultural Foundation

Take pleasure in announcing that on Tuesday and Wednesday, April 12-13, 1983, competitions will take place to determine this year's recipients of the Angela and Maurice M. Clairmont Fund's grants.

The competitions will begin at 8.30 each morning at the Targ Hail, The Rubin Academy of Music, Tel Aviv University, Ramat Aviv.

The grants will be given to the winners in a ceremony which will take place on Thursday, April 14, 1983, at the Festlich Hall, Mexico Building, Tel Aviv University.

Following the ceremony there will be a special concert by the young, talented musicians, recipients of the year's Clairmont Fund grants.

Musicians are cordially invited to attend the competition, ceremony, and special concert.

# BAR-ILAN UNIVERSITY

## FACULTY OF LAW

The public is cordially invited to the second SIMON and BLUMA FRIEDMAN, MEMORIAL LECTURE established by

IBIGORE and NATHALIE FRIEDMAN of Jerusalem and New York to be given by Professor IZHAK ENGLARO of the Hebrew University Law Faculty on "LAW AND EQUITY"

Monday, April 11, 1983 at 7.00 p.m. in the Benet Room, Administration Building on the campus







GERALD KREFETZ wrote this book because of a comment made by the former chairman of the Joint Chiefs of Staff, George S. Brown, in 1974. He observed: "The Jews own, you know, the banks in the country, the newspapers. Just look at where the Jewish money is." Krefetz, who is an investment consultant, and has written other books dealing with finance and public affairs, examines this alleged concentration of Jewish money and power.

In his introduction, he remarks that "Jewish money — its purported influence and power — is one of the oldest canards of anti-Semitism." The Jewish people, however, are taken to task for not having undertaken a thorough examination of the Jewish economic role in the American economy.

The author infers that the causes for Jewish financial ability may stem from "genetic" factors, questions of motivation, and the Jewish desire to learn. He observes that "... without their financial influence, they [Jews] would have been obliterated long ago..."

To support his contention that Jews have been the universal scapegoat, he provides several quotations from many languages demonstrating acrimonious feelings about Jews on the part of gentiles vexed by their industry and business success. The author observes that the majority of hostile comments were in German and Spanish.

BEFORE HIS examination of the various fields of endeavour of Jewish entrepreneurs, the author describes development of the negotiable instrument and several forms of business organizations, all designed to "roll the wheels of the industrial revolution, which had the effect of assisting in the rapid development of the American economic genius."

Misconceptions concerning Jews and money are exemplified in Werner Sombart's *The Jews and Modern Capitalism* (1911). Sombart wrote, according to Krefetz, that the widely acclaimed Puritan ethic of hard work and honesty was "... borrowed from the realm of the idiosyncrasy of the Jewish religion..." Sombart further credits the Jews with responsibility for the development of international trade, modern commerce, bonds and bank notes — all factors that determined the course of modern capital. Other factors were the widely admired middle-class ethic of respectability, Jewish marriages, Jewish education, and the prohibition of extra-marital relationships.

THIS MONUMENTAL volume contains in book form the 20-part TV series about Zionism, between the coming of the Biltz in 1882 and the establishment of the State in 1948, that was such a success when shown on Israel Television. I have not described it as "a history of Zionism" because it does not have any pretensions to be an authoritative and scholarly work such as historians produce. It is really a record of the wonderful film and photographic material about Zionism that the Israeli team, headed by Yigael Lossin, found in a hunt through museums, studios, libraries, and public and private collections around the globe. Much of the text consists of interviews with people who were alive and available for interview.

Technically, the book is so magnificent that it is almost impossible to find adequate superlatives for it. The printing of the photographs and text are flawless.

## Where the money is



**JEWES AND MONEY** The Myths and the Reality, by Gerald Krefetz. New Haven and New York, Ticknor & Fields. 267 pp. \$13.95.

Arthur K. Steinberg

Krefetz notes that such an interpretation could only have been made by the Establishment to keep Jews out of them. Illustrations include the numerous clauses at universities and professional schools, withholding positions after graduation, non-maintenance of a recruitment staff at an institution with a large number of Jews.

Krefetz devotes much of his book to a dissection of several business and professional categories in American economic life. In his chapter by chapter survey of these groupings, he instances some of the more famous or notorious Jewish notables. He discusses Ronald Goldfarb and the development of personal injury litigation. He establishes that many American Jews

became lawyers out of concern for the underdog; and an acute sensitivity to justice was developed through Jewish religious education. He provides also a survey of the Jewish criminal. He uses Meyer Lansky as an example. Lansky is said to have organized the criminal world in the United States, and to have placed it on a sound business basis. He introduced the division of territory and financial accountability. Another American Jewish criminal is Bernard Bernan. He established a chain of nursing homes, and offered medical and custodial aids to elderly people. However, his care was so inadequate that most of his operations were quickly closed by the authorities, and the licenses for the homes revoked.

## Now read the book

**AMUD HA'ESH (Pillar of Fire)** by Yigael Lossin. Jerusalem, Shikmona publishers in cooperation with Israel Television. 547 pp. IS960.

Philip Gillon

Lossin has done as excellent a job in editing the book as he did in the production of the film.

He will no doubt be subjected to the same criticisms which were levelled at him, I remember, when the serial was being shown. For instance, in the interests of attaining a dramatic effect, he opens with Theodore Herzl attending the Dreyfus trial. Only later does he introduce the Biltz by means of a throwback to such early settlers as Ze'ev Dubnow, Israel Bialik and

Yakov Shertok. He pays only cursory attention to the long-established Sephardic community that had dwelt in Jerusalem for generations, long before Herzl was a twinkle in his father's eye. Critics complained that Zionism did not start with Herzl and did not end with statehood, a point that was correct but completely irrelevant.

ANOTHER FEATURE of the film that excited much adverse comment at the time was its flattery of certain people and causes because they were more photogenic. This applied, particularly, to the Arabs. Answer Nusselbe was a great scene-stealer, and some of the other Arabs were also persuasive about the justice of their cause. This problem

of prominent positions. Krefetz says these are cases where Jews are their own worst enemies.

The rule of the Rothschilds in the early development of capitalism is well presented. But the author points out that no American bank is controlled by Jewish directors, stockholders, etc. The same is true in most American industries. The author therefore concludes that Jewish control is merely a myth in the minds of individuals like General Brown.

The most telling example of the Jew and money canard is related to the Arab-Israeli conflict. Krefetz details the growth of Arab petrodollars, and Arab efforts to eliminate Jews — not Israelis — from international business and from any prominent positions they might have in American industry.

He describes the use of petrodollars by the Arabs since 1973 as a political weapon, and the establishment of OPEC as a link in the war against Jewish interests. Krefetz illustrates the effects of the OPEC weapon on the Third World and the world-wide depression. He gives statistical information to support this. In order to reinforce his contention of the dislocation of the world's economy and the resulting depression, he says, "... the cost of oil to the rest of the world was a quadrupling of oil prices from approximately \$2.50 per barrel to \$10.00 and later to \$40.00 in 1981..." As a result, "... OPEC can count on an additional \$75-100 billion annually in the balance of payments..."

ARAB GOVERNMENTS have also reinvigorated the Boycott. The Boycott Office, located in Damascus, began its work in 1946, and aimed at injuring Jewish interests whether Israeli or not. In fact, the head of the Office, Muhammad Mahmoud, said, "If principal officers or members of the board of directors of a corporation have a majority of the shares, and are at the same time prominent Zionists, the company will no doubt feel an effect..."

Due to the power of the petrodollar, American corporations rushed to do business with the Arab states despite Arab discriminatory practices against American citizens, and despite the fact that such discrimination is against the Constitution of the United States. Unfortunately, American concern for the balance of payments problem has transcended protection for American nationals. For example, the Bechtel Corporation currently does business in seven Arab

states. This corporation was cited for violating American law by the Justice Department, in reference to the Boycott (which requires corporations to certify to the lack of Jews in prominent positions). To corporations, this certification is crucial, for without it no Arab bank would be permitted to disperse funds to the corporation doing business in an Arab state. Although Bechtel was found to have violated the law, a legal fiction was maintained whereby the corporation was not punished, and it was allowed to continue its programme of discriminating against American nationals. One is reminded that until recently leading officers of the Bechtel Corporation were Casper Weinberger, current Secretary of Defence; George Shultz, current Secretary of State; and Philip Habib, current Special Envoy of the U.S. President to the Middle East.

THE AUTHOR expresses his admiration for the genius of American Jews, and the methods developed to aid their brothers in Israel. He details some of the fund-raising techniques used, including the creation of special funds to build schools in Israel and to assist cities. He also discusses pressure brought by American Jewish groups to counter the Boycott, despite the fact that the American government will not resist it for fear of losing income. Krefetz asks why, if Jews do in fact control so much, they have been unable to break the Boycott.

The final demolition of the myth of Jewish Money is based on the author's citing of statistics that demonstrate there are between 600,000-1,000,000 poor Jews in America. He asserts that this is the poorest minority of any minority in the U.S. The chapter dealing with Jewish poverty is replete with examples showing that, due to the constitutional definition of "minority," these people are not eligible for financial assistance given by governmental agencies to such groups as the Blacks, Hispanics, and Puerto Ricans. At the time of the writing of this book, New York City had 15% of the Jewish population classified as poor and below the poverty level.

The question remains that if Jews did control world money, then why would American Jews have so strenuously to defend themselves from the discrimination that exists in the U.S. One is therefore forced to conclude that General Brown's moronic statement is a shibboleth for the empty-headed.

rather fell away when the episodes of the gigantic film were compressed between the two covers of a book. Obviously, with four, five or six pictures to every two pages, accompanied by only one column of text, few people are going to read solemnly through the text, word by word, from page 1 to 547. Instead they will leaf through the book, stopping wherever the fancy takes them. This means that anybody who dislikes Nusselbe's face is not obliged to stop at it, or to read what he says.

THE OTHER thing that made people furious was the insufficient stress given to some particular party or organization they themselves favoured. Why so little on Nili? Why wasn't more attention given to Weizmann? You paid your licence fee and you were entitled to make your choice about what complaint to lodge. No doubt the same objec-

tions will be made about the book. Lossin's answer will doubtless be the same as then: it was not his fault the injured party hadn't taken the trouble to lay in an adequate supply of films, photographs and potential interviewees for a film made by posterity.

Once again I stress that this is not a comprehensive, authoritative history of Zionism and the creation of the State of Israel. All histories, at that, are probably selective, and based on available material: this one, because it confined itself to that fraction of the material which could be used in film form, was more selective than others.

It does not matter at all. The history of Zionism between the dates that Lossin set himself provides a tragic and noble record of a people moving from horror and humiliation to triumph and nobility. This is a book to look through when our spirits are low, and to pass on as a rich legacy to our descendants. □

THE HAPPY man has some sense of belonging to his community, does work he can get involved in and in which he is effective; this doesn't always happen in Western society. Man has become alienated from his work, which has become mechanical and meaningless, only output is important. The process of production has taken over: it has mastered man.

The concept of alienation is familiar from Karl Marx, whereas the concept was conceived by Durkheim. He first instilled it in *The Division of Labour* as a lack of solidarity connected with class exploitation. It is better known from his *Suicide*, where he defines three types of suicide: Egoistic (because of personal misfortune); altruistic (self-sacrifice, including that of soldiers); and anomic (associated with lack of social integration or of a sense of belonging). Roughly speaking, anomic refers to a state of society, and alienation to something that happens to the individual, even though it may be part of a process occurring in society as a whole.

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The congress's title suggests a search for the roots of violence in society and in the structure of society (thereby implying a diminution of individual responsibility). Is there a basis for such search? Giacomo Bartlett Calderara, the vice-president of the International Centre of Sociological, Penal and Penitentiary Research, deals with this question in the introduction. He holds there is no contradiction between environmental and genetic causation; each applies in its own area. But he maintains there is individual freedom, also. "The minute man makes his fellows responsible for the choices he has made, he chooses to be classed among the poor in spirit."

Marx built his concept of alienation on this model. One factor was the increasing transformation of all societal relations into commodity relations. Another was the polarization of society into intellectual and manual labour, rulers and ruled, male and female sex roles. David Schweitzer criticizes Marx for "incorrectly" placing the acting human subject at the centre of history. He holds that Althusser's view is right: "Social change comes about regardless of deliberate human action." We have seen that Calderara thinks otherwise.

As to alienation, it need not refer only to labour and societal relations in general. Some psychoanalytic writers — Karen Horney, Erich Fromm, Harry Stack Sullivan — have described the psychological alienation of man from himself. Yet if it is an individual "disease," it must have a cure; hence Felix Geyer writes of "de-alienation." He describes some behavioural methods, and adds that a change must occur in the interpersonal area. But what of that type of person Geyer writes about who is unaware that he is alienated. There is surely a fundamental confusion here: alienation is a subjective state, whether it is alienation from oneself or from others. One can no more fail to be aware of one's alienation than one can fail to know one is in pain. Further, one may go through all the motions of correct interpersonal behaviour and yet feel alienated. This is the nightmare of such a person (who may be schizophrenic).

Perhaps this paper is merely symptomatic of the contemporary devaluation of subjectivity. Logical positivism is the favoured philosophy, objectivity is regarded as "scientific." The climate of opinion has not yet adjusted to the philosophy of post-Einsteinian physics, where subjectivity comes into its own again.

THE MOST original contribution, "Rebellion and Yearning," is by Prof. Shoham himself. He sees alienation as the everyday heritage of human interaction, as the all-too-common failure of communication. The individual has to overcome this for himself: rebellion is the act of reclaiming authenticity. In describing types of rebels, Shoham develops the personality theory he evolved in previous works.

Inspired by Camus, he describes the Sisyphus rebel, who does not accept that man is a dull-witted partner in a universe he does not understand. In *The Plague*, Rieux resents the pointless suffering, particularly the torturing of innocent children. They are dying of the plague along with adults. Paneloux, the priest, says to Rieux: "That sort of thing is revolting because it passes our understanding. But perhaps we should love that which we cannot understand." Rieux will have none of it. For the Sisyphus rebel, "original sin and children born guilty are lies." No such *ad hoc* explanation of the inexplicable and the unfair will do. He is not consoled by redemption in the hereafter; he wants an answer in the "here and now."

HOW DOES this apply to our everyday existence? Many are caught up in the treadmill of the conventionally acceptable and lose their authenticity. "... the child is usually indoctrinated with one or other brand of the achievement ethic. After some years, decides, half a lifetime and with most people not at all, a potential Sisyphus may realize he was chasing a mirage — that achievements and triumphs, are briefly cherished for a fleeting moment, for a Heideggerian *Augenblick*, to be quickly catalogued, filed and jotted down in the curriculum vitae of the frantically galloping separatist who is sweating his way to the next coveted goal which, when achieved, will be discarded and forgotten *de capo*." This way lies no true satisfaction or self-realization.

Being-in-the-world is relationship. Professor Shoham continues, but not a superficial hobnobbing with the "generalized other." If one lives as if one has to regain every day the approval of the generalized other, that one has to be "nice" to everybody and smile to them even if one does not want it... there is no chance of revealing the authentic being-for-one's self."

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Both are creative rebels. Shoham stresses the need to learn to bear anxiety, pain and failure. Living is not a series of successes. The quest is for cosmic unity, but it cannot be called for directly. Here he quotes Castaneda's Don Juan, who warns his disciple not to seek "the other reality" directly, but to "be content to feel its presence intuitively somewhere in the periphery of his field of vision."

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Prof. Shoham's paper stimulates questions: What is the "rebels' occupation involves working with others in a team? An orchestral conductor who has found his own authenticity may have to suppress it in his musicians, lest we get a symphony in twelve keys. And what of the authentic headmaster? Should he have the ability to encourage authenticity in his staff? Or, for that matter, the leader of a string quartet? What of the head of a family? And another question. The kibbutz-funders were rebels. Are they right in expecting the second generation to be pleased with what they find, or might they be rebels too? Perhaps it is a question of creating a space for freedom, so that children and spiritual children may doubt and criticize and move away and perhaps return, as inner conviction dictates. □

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## Creative rebels



**ALIENATION AND ANOMIE REVISITED**. Edited by S. Giora Shoham and Anthony Grahame. Tel Aviv, Ramot Publishing Co. 248pp. and bibliography. No price stated.

Rachael Chazan

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THE Sisyphus rebel, who does not accept that man is a dull-witted partner in a universe he does not understand. In *The Plague*, Rieux resents the pointless suffering, particularly the torturing of innocent children. They are dying of the plague along with adults. Paneloux, the priest, says to Rieux: "That sort of thing is revolting because it passes our understanding. But perhaps we should love that which we cannot understand." Rieux will have none of it. For the Sisyphus rebel, "original sin and children born guilty are lies." No such *ad hoc* explanation of the inexplicable and the unfair will do. He is not consoled by redemption in the hereafter; he wants an answer in the "here and now."

HOW DOES this apply to our everyday existence? Many are caught up in the treadmill of the conventionally acceptable and lose their authenticity. "... the child is usually indoctrinated with one or other brand of the achievement ethic. After some years, decides, half a lifetime and with most people not at all, a potential Sisyphus may realize he was chasing a mirage — that achievements and triumphs, are briefly cherished for a fleeting moment, for a Heideggerian *Augenblick*, to be quickly catalogued, filed and jotted down in the curriculum vitae of the frantically galloping separatist who is sweating his way to the next coveted goal which, when achieved, will be discarded and forgotten *de capo*." This way lies no true satisfaction or self-realization.

Being-in-the-world is relationship. Professor Shoham continues, but not a superficial hobnobbing with the "generalized other." If one lives as if one has to regain every day the approval of the generalized other, that one has to be "nice" to everybody and smile to them even if one does not want it... there is no chance of revealing the authentic being-for-one's self."

Existentialist rebellion has two faces: the Sisyphus and the Tantalus. The Sisyphus rebel is separatist; he seeks a *modus vivendi* with objects and with other people. The Tantalus rebel searches for dialogue, for the "idealistic links between himself and his surroundings and the manner in which his inner self relates to some unknown ultimatum." The Sisyphus rebel is interested in distinguishing between what he can control and what he cannot, the Tantalus rebel "in understanding and wrenching from the silent metaphysical programming the ways in which he fits into the wider scheme of things."

Shoham's classification may seem paradoxical: Sisyphus relates to objects and is described as separatist, Tantalus is inward-looking and is described as participant. Yet if I have understood him rightly, Prof. Shoham enlarges on the classification already begun. His first type is described as separatist, cognitive, logical. The second is inclined to be mystical. Thus Sisyphus is the analytic thinker, Tantalus the holistic one.

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DONNA STEINBERG dedicates her first novel to her creative writing teacher, Professor Abraham Rami. She does it, I think, to spite me. Old Man Ram was the only professor I ever had who gave me a C, though he tried to make friends afterwards by putting me on his list at the faculty bar. "The basis of the story," he said, as I loaned into my Molson, "is character. The rest is just a lot of horse-puckey." Which in a way summed up his opinion of my science fiction stories, since I had put character in the back seat, and setting at the wheel. Miss Steinberg, though, probably got an A.

She may have also deserved one. Montreal Jewry hasn't been properly scandalized by a novel since the publication of Mordechai Richler's less than flattering *Apprenticeship of Duddy Kravitz* in 1964. The book did not do much for Richler's popularity at the time. In fact, his cousin, Israel's own "Scrabble" Sam Orban, told me at the Tiberius Winter Scrabble Tournament that, to this day, he's one of the few relatives still on talking terms with Richler.

## Anatomy of a J.A.P.

I LOST IT ALL IN MONTREAL by Donna Steinberg. Avon. \$2.95.

Sheldon Teitelbaum

But in the meantime, a lot of water has flown down the St. Lawrence River and under the Champlain bridge. The poor Jewish boys from St. Urbain Street made it into the big time. While the Greeks and Indians took over St. Urbain, they bought \$200,000 homes in Westmount, Hampstead, Côte St. Line, and Ville St. Laurent. Duddy Kravitz bought a condo in Florida for the winter, and invested heavily in the Cavendish shopping mall, otherwise known as "the Shrine." His greatest achievement however, was expressed in his children. With callous intent, Kravitz created a unique subculture of Jewish royalty

beside which the U.S.-born Grosinger's set pales to insignificance. In the kingdom of Japdon, the Montreal Jappers reign supreme.

**SHAYNA PEARL** Fine is 23, beautiful, and drives the Corvette her gynecologist daddy bought her for her birthday. When she isn't working at the *Côte St. Luc Weekly Register* (otherwise known as the *Suburban*) for \$150 a week, or reluctantly guarding her virginity in the face of the relentless advances of Stanley, the idiot lawyer her mother fancies as a son-in-law, Shayna Pearl commutes between the Cavendish mall, and Nudicks, (née Pumpernick's), which makes the best strawberry cheesecake in town. While her other friends subscribe to *Good Housekeeping*, Shayna takes to *Cosmopolitan*. Although quick on the draw with her father's credit card, all is not as it

should be with Shayna Pearl.

Enter Jewish rock-singer Peter Simon Freeman, a dand ringer for Kris Kristofferson, and the trouble comes to a head. Shayna flips, and Mom, appalled by the apportion of a "shaggy buffalo escaped from the Granby Zoo," quickly follows suite. While idiot lawyer offers Shayna an engagement ring with "a rock so heavy, I'd have to walk with a permanent tilt to the right," Shayna offers her virginity on the altar of a glamorous new life in California, where Peter has promised to take her. But while Peter is less of a find than Shayna first thought, she herself is at odds with a lifetime of Jappish habits.

Faced with Peter's filthy apartment, Shayna's first impulse is to "call in the car for \$30, plus bus fare." Attempts to boil spaghetti lead to her literally melting the pot, and to a falling out between the couple. Then she gets fired from her job as an apprentice small-town journalist. "Our little chat," screams her boss, "didn't even penetrate one hair of your high-priced La Coupe hairdo. You're

nothing but a frivolous, ridiculous little J.A.P."

In the end, of course, everything works out for the best. After ten hours pacing the halls of the Cavendish mall, Shayna Pearl decides to rent her own apartment, wrest a raise from her ex-hoss, and eat less sandwich fragrance grille at a greasy spoon in Old-Montreal. Peter makes her a gift of a necklace forged from the melted spaghetti pot, and she even manages to resist her mother's offer to ship her three place settings for a kosher home — one for milk, one for meat, and one for Chinese take-out from Ruby Foo's or the Yangtze.

*I Lost it All in Montreal* is a light-hearted romp through a wonderland that those of us Montrealers who moved out west to Toronto, south to Florida or (God forbid) to Israel, may have trouble believing ever really existed. But even though they closed Pumpernick's, the Cavendish Mall — though the signs may be in *Franglais*, still thrives, and the lights still burn in Côte St. Luc. The Montreal Expos, unfortunately, have yet to win the World Series. □

HOW REFRESHING to find a near-misadventure of 186 pages! With lively wit, Miss Lively has taken that increasingly familiar phenomenon of the late 20th century, the study group, conference, seminar, call it what you will (in this case an Arts Centre), with which we contrive to enliven the daily round, the common task which all too plainly does not furnish all we need to risk, and made it the setting of sparkling comedy. Of course, like all the best comedies, it has very serious undertones.

Frankleigh Creative Study Centre, set in the lovely Wurttemberg landscape is, to put it mildly, not a shining example of its kind. Its owner, Toby Standish, has decided this is the only way he can keep his head above the ever-rising cost of maintaining Frankleigh Hall, a delectable if crumbling pile. To help him in this enterprise there is Paula, who may or not be his lawful wife (this is never made entirely clear), once married to a doctor in darkest sub-

## Centre cannot hold

NEXT TO NATURE, ART by Penelope Lively. London, Heinemann. 186 pp. \$6.95.

Aviva Even-Paz

urhia from which she has happily escaped, and who now lords it over the sculpture classes whilst "creeping" such works as "Intropective Woman," an abstract sculpture of welded bicycle frames and silver-sprayed nylon frail webbing.

She has a six-year old son, Jason, who is both observer and sometimes instigator of the goings-on. The rest of the staff includes Bob, who is in charge of the pottery classes, extols virtues of pure creativity, and has a nice little line in Toby jugs and thotched honeypots for the local

tourist trade. Greg, a singularly inarticulate American, is "into" Creative Writing, and Nick, in love with Toby (who is even-handed in his sexual favours) does all the odd jobs and, in contrast to the more liberated souls around him, yearns for a "relationship in which people try to please each other and not to upset each other and are both prepared to give things up rather than not have each other." Needless to say, he is in for some disappointment.

THE STUDENTS include a research chemist, a librarian, a linguistics, a dentist's receptionist and other assorted members of the middle-class. Events take their predictable course. The overworked, underpaid Filipino slneveys decide they have had

enough, and the erstwhile potters, painters, weavers and sculptors find themselves making their own beds, cleaning their own rooms and, with rising resentment, "intim" making macaroni cheese and dinner fruit salad. For they have all come looking for something they can't find at home — relief from married life, change from a routine job, or else in search of a husband, a bit of sex, a sense of direction or any or all of these.

One of the girl students wonders whether she has got herself pregnant. A middle-aged housewife finds that, in spite of the laudable teaching methods ("teaching requires a certain personal detachment, and that quality is not in good supply at Frankleigh"), she really has some talent. Another, on discovering Bob necking with one of the young girls, is surprised, not to say dismayed, at her reactions: "Jean steps back from the window. She is filled with some odd and very disagreeable feelings, connected

with the fact that she is old enough to be Tessa's mother, that it is a very long time since anybody did that to her.

By the end of the week, Toby has found a prospective lifeline for Frankleigh — a rich business man who will finance its conversion into a proper foundation, and who will probably widen Paula's horizons with little holidays in his Sardinian villa (she works better in a hot climate). The others have made the disconcerting discovery that Artists are people all too much like themselves and sometimes, alas, worse. Says young Sue, "Actually, I think they all behave a bit selfishly here...even if they are artists. In some ways they behave more like older people than other people do."

Penelope Lively has encompassed in this miniature framework a considerable chunk of middle-class civilization and its discontents. I called the book a near-misadventure as the end is a little unsatisfactory, but so is life. □

ISRAELIS HAVE a penchant for belonging. We belong to youth movements, sports clubs, sick funds, army units, political parties, labour unions, house committees and immigrant associations. So perhaps it is only natural that we should think in terms of "belonging" to discount shopping organizations — with membership cards to prove it.

Everyone knows about Shekem, the long-established and well-developed merchandising outfit which serves the defence establishment and other security branches. Many people are also familiar with Matam, the Moshav Movement's discount chain which is also open to all workers' committees affiliated with the Histadrut and today claims to reach 250,000 families.

The newest phenomenon in this field is called Sha'am, from the Hebrew initials for "united supply services." This is a joint venture by private business and the workers' committees of major enterprises, particularly the banks, apart from the Histadrut's Bank Hapoalim.

Membership is open to any workers' committee, and Sha'am claims a current affiliation of over 100 committees, representing 80,000 families. Besides banks, other major membership groups are hospital and insurance company personnel.

So far, Sha'am has only one sales outlet — a huge warehouse-like structure located at 9 Jabotinsky Street in Bnei Brak.

The company is privately owned by two partners, Ami Fromchenko (from the young generation of the Elite management, though Elite is not directly involved in Sha'am) and David Mor. Direct management of the discount store is in the hands of Fromchenko's wife, Liora, and David Nahat, who managed a discount store chain in New York before returning to his native Israel.

The Bnei Brak store opened about six months ago and is gradually gaining momentum and membership, management reports.

ON A RECENT press tour, Fromchenko promised that prices at Sha'am will be "among the lowest in the country." Everything, he said, will sell at "at least 10 per cent below listed prices," and some items will go for as much as 40 per cent below common retail-shop levels, particularly in fields such as household goods. Already on sale is wide range of items from groceries to some brands of motor vehicles, including Fiat.

Home appliances, electronics, musical instruments, automotive accessories and toys are some of the departments; others, such as clothing and sports equipment, are currently undergoing revision and birth-pains. The departments are mostly leased out as semi-independent concessions to wholesalers and importers, and suitable candidates have not yet been found for all of them.

While Fromchenko said that Sha'am prices will average "2 to 5 per cent cheaper than Shekem," my own spot-checking on a few departments — particularly canned food and groceries — did not bear this out. When cash prices are compared, the edge comes out slightly in Shekem's favour.

But Fromchenko argues that one must take into account the fact that Sha'am payment can be made by Visa credit card in all departments, and by Isracard in some departments, representing an additional buy-now-pay-later saving, because of the monthly inflation rate. (Visa is more widely accepted at Sha'am

## Card-carrying shoppers



### MARKETING WITH MARTHA

because this credit card is affiliated with Bank Leumi and Bank Discount, both of which are active in Sha'am administration, whereas Isracard is a subsidiary of Bank Hapoalim, which has not yet concluded an agreement with Sha'am).

ONE WAY SHA'AM keeps costs down is by actively involving the workers' committees in the financial administrative work of the new discount company. There is a Sha'am "advisory committee" made up of representatives of the major membership groups and headed by Gidon Schloss of the Bank Leumi national workers' committee. Committee members volunteer their time to Sha'am on behalf of their respective works committees, assisting the Sha'am owners in selecting products, setting prices, and doing bookkeeping.

Schloss tells me that all this effort is worthwhile for the workers' committees, since they can obtain consumer goods for their members at significant discounts. He points out that while many commercial enterprises and industries maintain their own in-house consumer goods stores for employees, the banks have adamantly held out against this practice to keep on good business terms with all their clients, who include manufacturers, importers, wholesalers and retailers.

The banks, says Fromchenko, are in a good position to pressure manufacturers and importers to sell to Sha'am at favourable prices — and this is another factor which

should help keep the outlet cheaper than most others.

A NO-FRILLS POLICY as regards its premises is a further economy. The warehouse-like store with its 2,000 square metres of sales area has no air-conditioning, no carpeting and no background music. The number of check-out registers will be kept to a minimum, which may mean lengthy waits for customers, especially in the food department, Fromchenko cautions.

A more serious inconvenience at the moment is the limited number of parking places — only 70 — but there are plans to add a second parking lot.

Shopping hours are unconventional. On weekdays the store opens at 2 p.m. and closes at 9 p.m. It is open on Friday morning from 9 a.m. until 1 p.m., and reopens on Saturday night after Shabbat, until 10 p.m. Peak shopping time on weekdays tends to be around 7.30 p.m., just after conventional shops close.

Fromchenko says he got the idea for a discount store from his business college years in North America, where no-frills warehouse shopping is common — but is open to the general public and does not function on a membership basis. When I asked him why he didn't follow the American pattern, Fromchenko said he believed it would meet with too much opposition from suppliers and competitors here.

"Nonsense," retorts Mordechai Kreiner, vice-president in charge of

purchasing and merchandising at Super-Sol, a pioneer in warehouse-style discount stores open to all consumers.

Super-Sol today operates five Hyper-Kol-Ba stores — two in Haifa and one each in Jerusalem, Holon, and Beersheba — which sell a variety of goods, including small appliances, though not large home appliances nor motorcars. Each has an adjacent Hyper-Kol for foodstuffs. Truval's Hypermarket chain and the Consumer Cooperative's Super-Shuk chain are other open-to-everyone discount outlets, although these concentrate on fresh produce, other foodstuffs, cleaning supplies, household goods and some textiles. There are also some private warehouse-style stores in various parts of the country.

IT IS NOT surprising that Sha'am has its critics, especially among its commercial competitors. Shmuel Eyal, general manager of the Histadrut's Hamashbir retail department-store chain, says he cannot object to any new business, so long as it is run on a genuine commercial basis like all others, paying full taxes and offering full services to customers.

However, a situation where workers' committees are directly involved in the running of a commercial venture is a "serious matter," and Eyal believes such activity is forbidden to workers' committees under the by-laws of the Histadrut's trade union department. Because of the recent holidays, I was unable to verify this with the Histadrut.

However, responds Gidon Schloss of the Bank Leumi workers' committee (affiliated with the Histadrut's clerical union), it does not matter whether it is technically prohibited or not, since, "every workers' committee in the country is engaged in some discount purchasing and selling of consumer goods to its own members," and the Histadrut would be hard-pressed to enforce such a regulation.

I would have expected Sha'am to arouse some opposition from the other discount outfit catering specifically to workers' committees — Matam, which belongs to the Moshav Movement. But apparently Matam is secure enough in its own position. Commercial manager Haim Diamant told me, "Sha'am is not competition for us. We view it as a business like any other."

MATAM was originally set up as a discount marketing arm, especially for home appliances, to serve the movement's 240 moshavim. (The various kibbutz movements have their own consumer-goods arrangements). About seven years ago, relates Diamant, the Histadrut began shopping around for a discount scheme to suit Histadrut-affiliated works committees and decided to form an arrangement with Matam. Today, he says, any workers' committee may join Matam — provided it shows proof that it belongs to the Histadrut, and that it formally undertakes to cease all commercial activity of its own through in-factory or in-office discount shops.

Some 600 workers' committees, large and small, are currently members of Matam, representing a public of a quarter of a million families.

Matam maintains showrooms in Tel Aviv (where it recently opened a huge new one), Haifa, Jerusalem, Beersheba, Kiryat Gat and Afula, and it circulates a monthly promotion magazine among its membership. Unlike Shekem or Sha'am, it concentrates almost solely on home appliances, and as a

result runs the country's most impressive showrooms for consumer appliance shopping under a convenient single roof. Its prices are also among the most attractive in the country — and Sha'am will be trying to compete with them.

Matam's policy is to allow individual manufacturers and importers to station sales representatives to demonstrate their goods, and contracts are made directly between the consumer and the supplier. Since Matam maintains control over who is allowed to display in its showrooms, it can levy pressure on any supplier who fails to live up to the terms of his written contract with a customer.

The Shekem chain, with its coveted 12.5 per cent discount system, is certainly too well established and certain of its traditional clientele to get excited about the appearance of any single new competitor such as Sha'am. Shekem today operates a network of 41 consumer goods outlets throughout the country, of which some 20 are large or middle-sized department stores offering a wide variety of goods and services, sold in an atmosphere of comfort and often even luxury.

In addition to the wide card-carrying Shekem clientele, which includes every soldier on active duty and all types of defence establishment employees, there is an inner circle of "Shekem Club" customers — such as permanent army and police officers — who benefit from additional discounts and special credit terms to compensate for the fact that Shekem does not accept ordinary credit cards. The chain's retail store profits are channelled into further development and support the popular Shekem enterprises on army bases.

In answer to occasionally-raised charges that Shekem benefits from special concessions from the authorities, its press officer replies that the chain is liable to and pays all taxes in full, with the single exception of partial discounts on municipal property taxes.

Even those competitors who occasionally complain that Shekem is "too open" to the general public — since it is fairly easy to borrow a Shekem card and shop there — despair of doing anything concrete about it. Benny Ga'on, Tel Aviv-Dan-Husharon region general manager of the Consumer Coop (the "Supermarket" chain), calls it a "Don Quixote" hopeless mission to try to do battle with Shekem. The chain, he notes, has such a firmly entrenched position with the government because it is a defence establishment enterprise and, as such, its books are not open to public inspection. He also complains that Shekem has recently begun open advertising on radio and in the press.

As for the Sha'am phenomenon, Ga'on terms it a "symptom" rather than a serious new competitor, and says it opens up the whole question of "fair play in the commercial game" when workers' committees are directly involved in merchandising enterprises outside the confines of their own factories or offices.

One of his objections to the special-discount membership stores is that they often avoid selling basic food commodities on which the price margin is negligible or nil, whereas a full-fledged supermarket must carry all these items at the expense of its profits on other things. Sha'am, however, tells me it does intend to add a few basic commodities, such as bread and milk, and a customer service. □

MARTHA MEISELS

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For further details please call 03-420200. The full programme will appear in this paper on Friday, April 15, 1983.

## The Cameri Theatre Israel Theatres Habima The National Theatre

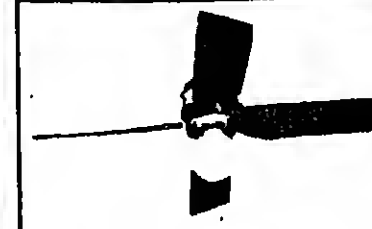
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